

"We Have No Choice But to Fight"—Tibbett

DOWN BEAT

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15 CENTS

'I Don't Want the Number One Band'—Teddy Powell

New York—"I learned my lesson last year. This time it will be a different story."

So said Teddy Powell last week as he finished plans to reopen the Famous Door, once-popular West 52nd street hot spot. Powell, who swept into prominence as a guitarist with Abe Lyman and also as a songwriter, will front his own band at the spot.

"Last year," said Teddy, who smokes long cigars and talks fast, always excitedly, "I made a lot of mistakes. I knew from nothing. But a year taught me a lot. The band is pretty well set, I have no managerial worries at present and if we can keep the Famous Door jumping I think the Powell



Powell

band will really amount to something.

"I don't want to have the number 1 band," Powell continued. "I want the number 6 or 7 or even 10 band—a band which is well regarded and which can stay up there near the top over a long period of time. That's what I'm working for."

Powell is being managed by Milton Pickman, who also has a piece of the Famous Door enterprise. Peter Dean, a former leader, is Powell's pal and advisor. Teddy admits losing more than \$12,000 of his own money last year, in addition to more sugar put up by others. He plans to make the Door a hangout for musicians and hot fans with a strictly no-minimum, no-cover policy. If it works, it will be the only jazz den on what once was known as "swing street."

'Utility Man' in The J. Dorsey Ork



Charlie Frazier, 29-year-old Newark product, is Jimmy Dorsey's "handy man." An accomplished tenor sax man, who can get off with the best of the jazzmen, Charlie also doubles flute, clarinet and bass saxophone on many of Toots Camarata's arrangements. He is married and has a son, Charles, Jr. The boys in JD's outfit call Frazier "Cafe."

Operation on Bon Bon is Successful

Chicago—Bon Bon, vocalist with Jan Savitt's band, was recovering okay after a serious operation here last month on his face. He had been experiencing glandular trouble for several months and flew here from his home in Bryn Mawr, Pa., to undergo the knife.

While in Chicago Bon Bon said he had no plans "at the moment" of leaving Savitt, whose band is touring in the East. Ten days after the operation Bon Bon rejoined the band in Atlantic City. When he left Chicago, by plane, his bandaged face made him look like a Martian. Doctors said the operation was "most successful."

Stops "Bouncing"



Los Angeles—Anita Boyer, who just joined Artie Shaw as vocalist, says she has stopped "bouncing around" from one band to another. She first held the spotlight as chirper with her husband, Dick Barrie's band, then moved into the Tommy Dorsey lineup, and then Leo Reisman's. Now that she's with Shaw she intends to "stay put," she says. She's a brunet.

Dorsey Shakes Up His Band; Elman Joins

New York—Ziggy Elman has signed to play with Tommy Dorsey's band, after a month's stretch with Joe Venuti at the Meadowbrook. Ziggy's move means that he won't be with the Benny Goodman band when Benny starts out again next month with a revamped crew.

Dorsey, now on the road, is shifting his lineup. Clyde Hurley left, on his own accord, to go to the coast to do studio work. Hymie Shertzer, a mainstay of the reed section as first alto man, also leaves Tommy and has not decided what he'll do. Clark Yocum, singing guitarist, has taken the place of Billy Wilson in Tommy's Pied Pipers group. Tommy went 'round and 'round with Sid Weiss, his bass man, the other night. But later they shook hands and apologized.

Ruth Lowe Set For Theaters

New York—Ruth Lowe, the former pianist for Ina Ray Hutton, whose tune *I'll Never Smile Again* has been the biggest Tin Pan Alley surprise of 1940, was signed to a personal management contract last week by Gordon-Williamson. Firm, headed by Herb Gordon and Fred Williamson, has already lined up several theater bookings for Miss Lowe.

New Theme For Johnny Long

New York—Johnny Long dug 'way back in the books and pulled out *Just Like That*, written by himself and a couple of his band boys while at Duke U. several years ago. Now the band's going to use it as an opening theme, relegating the former, *Street of Dreams*, to the closer.

Petrillo Loses Opener in War With Artists' Guild

New York—"As artists and as members of a labor organization, and as free and self-respecting Americans, we have no choice but to fight."

Lawrence Tibbett spoke those words last week as the New York Supreme court stayed James C. Petrillo, president

of the American Federation of Musicians, from executing his threat to bar from the radio, movies and concert halls all instrumentalists and concert artists who did not join the AFM "immediately." Tibbett, head of the tiny

American Guild of Musical Artists (also an AFL union, like the AFM) was backed up in his fight by Gladys Swarthout, Kirsten Flagstad, Jascha Heifetz, Albert Spalding and others whose names have long been prominent in the American music field.

Here is His Ruling

The order prohibiting Petrillo from carrying out his threat was



Swarthout

issued by famed Justice Ferdinand Pecora.

Under Justice Pecora's order the AFM and any persons connected with it were restrained from interfering with "the making, booking, or performance of any contract, engagement, or professional or business service or activity by any of the plaintiffs," from coercing any of the artists with a view to causing their resignation from the AGMA to join the AFM, and from attempting to direct, persuade, or permit any AFM members from performing with the instrumentalists because of their membership in AGMA or nonmembership in AFM.

Petrillo, who last June was unanimously elected to the presidency of the musicians' union at the AFM convention in Indianapolis, has long been fighting for better

(Modulate to Page 13)

'Eastern Cats Who Say They Can't Swing Out West Are Mad'

BY DAVE STUART

Los Angeles — "Those cats in the East who say they can't swing mad. The band I used on my last Bluebird date is as good as anybody's—East or West."



Wingy

It was Wingy Manone speaking. The four sides he made were *Rhythm On the River*, *Ain't It a Shame About Mame*, *When I Get You Alone Tonight* and *Din-*

ner for the Duchess. With Wingy were Archie Rosate, clarinet; Babe Bowman, tenor; Stanley Wrightsman, piano; Russell Soule, guitar; Bill Jones, bass, and Dick Cornell, drums.

Wingy is seen in Bing Crosby's latest pic, *Rhythm On the River*, and recently he did a guest shot on the Kraft Music Hall show. Later he spouted: "Man, I swang a link in every inch of the NBC chain and I didn't pull it." Asked if he intended to stay in California he filled his mouth with beer and gravel and answered:

"Yea—I like it here. 'Tisn't big time like New York, but it's fine. I spent eight years in Chicago thinking it was big time until somebody told me to get my tail on a train and go to New York. There's the big time. But I like it here. Anyway—I might take another crack at this picture racket."

Goodman Still Takes it Easy

New York — Benny Goodman doesn't seem to be in any hurry to reorganize his band. He has been resting in Westchester the last couple of weeks and has postponed his date at Chicago's Hotel Sherman until November.

Benny is mulling several ideas for his new crew. Ziggy Elman won't be with him, he and Benny having a minor argument which resulted in Elman's joining Tommy Dorsey. Whether Negroes will be used in the band still is yet to be decided. Benny wants it that way, but his managers are arguing against it. The band will be smaller than his old outfit, however. After he decides, Benny will probably rehearse several weeks before unfolding in a public spot. He says he feels "wonderful."

Malcolm Beelby To Dallas Hotel

Dallas, Tex. — All reservations have been sold for the October 3 opening of Malcolm Beelby and his Royal Hawaiian orchestra at the Adolphus Hotel here. Featuring authentic Hawaiian music, Beelby and ork come to Dallas fresh from a 20-month stay in the islands.

Ace Sidemen Dot Ina Ray's New Outfit

New York—"I meant what I said about that no-more-glamor business!"

Ina Ray Hutton, still determined to bring her all-male band into the top bracket strictly on its musical merits, recalled her previous statement to *Down Beat* as her band opened at the Astor Roof, replacing Tommy Dorsey on August 10th.

Publicized as the band considered by T.D. to have the best chances of success in 1940, Ina Ray's group had several new faces in the lineup. Men who have been added since the group was last around are Clarence Willard, first trumpet man formerly with Whiteman and Woody Herman; Guy Fusco, first trombone, ex-Eddie de Lange; Bill Westfall, third trumpet, a Dick Stabile graduate; Danny Cappi, tenor from the Teddy Powell group, and George Paxton, tenor, recently with Al Donahue. Paxton has been writing most of the band's new arrangements.

How to Augment Your Wardrobe

BY ED FLYNN

New York—While rehearsing his band last week, getting ready for the Famous Door reopening, Teddy Powell checked the uniforms of his men and decided, for sentiment's sake, he'd use the same ones his band wore at the spot in 1939.

Powell went around collecting uniforms and just about all were accounted for when he came to one of his trumpet men. "Where's your suit?" Powell asked. The guy looked sheepish. "You're too late, Teddy, and I'm sorry," was the trumpeter's reply. "My wife got hold of it and cut it down to her size. Now it's her new fall outfit."

Nan Wynn Quits Scott Ork, Pulls a "Billie Holiday"

Chicago—"I'll never sing with a dance band again," Billie Holiday declared last fall (Nov. 1 *Down Beat*). And she was as good as her word. Since then she has appeared only as a solo act.

Last week, at Hotel Sherman here, Nan Wynn told *Down Beat* the same thing as she quit the Raymond Scott band and prepared to go out on her own. "Working with a straight dance orchestra doesn't give a singer much scope," she said, "although I'd like it made plain that working with Ray's new band was pleasant enough."

Strayhorn to Arrange

Miss Wynn, who at 16 left her home town of Wheeling, W. Va., and went to New York, alone, will open Sept. 28 at the swank Pump Room of the Hotel Ambassador here. Meantime she'll take a rest, she said, at the country estate of Ernie Byfield, who operates the Pump Room for Chicago's "400" crowd. Nan said special arrangements "designed to suit my style" were being made by Billy Strayhorn, youthful arranger for Duke Ellington, whose band currently is clicking at the Sherman.

"A singer—especially a girl—is decidedly limited singing with a dance band," said Nan. "Often the leader is more interested in vocal backgrounds than he is the vocal itself. Besides, I've long wanted to do more serious music, tunes by Cole Porter, Jerome Kern and the rest. And being on my own, I can set my own tempos and have the backgrounds I want, for a change." Nan is now 22.

Hopes to Make Movies

Nan declared she was pointing for movie pix. While playing the Ambassador this fall she'll study dramatics in the daytime, at her own expense, to prepare herself for a fling in pix. By next spring she figures she'll be ready to take tests, in Hollywood.

"It will have to be in California," she said. "Those tests they make in New York—and the shorts, too—are horrible. Out on the coast they know how to bring one's best points out."

Grofe Gets Kicks, Too!

Saugerties, N. Y.—Even the best of the longhairs like to un-lax occasionally. But it was a surprise when Ferde Grofe, who came to the Ernest Williams camp to guest conduct the symphony here, stayed on the stand after the concert was over and took over a baton when a dance crew played.

After the dance, Grofe remained for a jam session, beat it out—but hot—on a piano.

Hackett Sets New Jam Crew For Nick's

New York—There'll be some changes made again when Bobby Hackett gets through reorganizing the new Chicago group for Nick's, Greenwich Village nitery, where he first attracted the hepsters before his brief excursion into the big band field.

Bobby, who replaced Max Kaminsky in the all-star jam band at Nick's late in August, plans to have a 3-piece sax team featuring a baritone, Eddie Condon, George Wettling, Artie Shapiro and Brad Gowans will remain, Gowans sharing the arranging chores with Hackett. Mel Powell, previously in-termission man at the spot, takes over Joe Sullivan's piano chair. Pee-Wee Russell is out.

Sullivan, reorganizing to go back into the Cafe Society job which boused him for eight months, will have an all-colored band, probably the first Negro group ever to feature a white leader. Clarinetist Ed Hall and bass man Billy Taylor will go back with Joe. Other men—trumpet, drums, and trombone or tenor sax—were not set at press time.

Nan on the Cover

Adorning the front cover of this issue of *Down Beat* is Nan Wynn, the dark-haired songstress who last week quit Raymond Scott's band in Chicago. She will appear solo in the future, meanwhile taking dramatic lessons in preparation for a career in movie pictures. Photo by James Kriegsmann.

She Wields a Mean Baton



Jeane Brown is the Ina Ray Hutton of radio studio bands. With her own swing band, Jeane broadcasts coast to coast from Ft. Wayne, Indiana, putting on 30-minute programs which really jump. Hoosier hep-cats are boosting her as the "Queen of the wand wielders," now that Miss Hutton fronts an all-male outfit which currently is at the Astor Hotel in New York.

Four More Men Leave Ray Scott

Chicago—Raymond Scott pulled a "housecleaning" act at the Sherman Hotel on his closing night. Besides losing Nan Wynn, his singer, Scott changed a tenor sax, trombone, trumpet and drummer. Those who left, in the order of above, are Charlie Brosen, Wendell Delory, Bert Lamarr and Andy Picard. Only one replacement was set. That is Jimmy Maxwell, Benny Goodman trumpeter, who took over Lamarr's chair. His position with Scott, it was said, is only temporary.

Clyde Burke is Scott's new singer. Scott, whose band was a terrific click at the Sherman, is looking for a girl who can sing rhythm tunes the way he wants 'em sung.

Choppin' Wood in the Terrace Room



New York—Woody Herman's Woodchoppers, small jazz band within the band, cut loose at the New Yorker Hotel, where the band has been held over in the Terrace room until late October. Shown here are Woody up front; Hy White, guitar; Walt Yoder, bass; Tom Linehan, piano; Cappy Lewis, cornet; Neil Reid, trombone, and Frankie Carlson on drums.

The Waldorf Makes A Killing

New York—Two of America's best commercial dance crews, Kay Kyser's and Eddy Duchin's, will play under the same roof starting Oct. 12.

Kyser, fresh from the coast, opens the Waldorf-Astoria's Empire Room on that night. Duchin, who also has been out West, moved into the same hotel's Starlight Roof Sept. 6 and will remain there until Oct. 9, when he moves downstairs to open the formal Sert room. Marks the first time two top name outfits have played at the W-A at the same time.

New York Roundup—

Smith Takes Tyler Chair With Woody

BY ED FLYNN

New York—Bud Smith, the trombonist with Al Donahue, grabbed Toby Tyler's vacant chair in the Woody Herman band and succeeds Toby on lead sliphorn.

Jack Gardner, hefty pianist formerly with Harry James and more recently, Joe Marsala, has gone with Sande Williams' crew at the Astor.

Al Stuart Marries

Al Stuart, the tremendous horn man-singer with Bob Chester, married Jean Wade, lovely California showgirl, the last day of August and will leave Chester right away to go with Ted Fio Rito. Another Chester man, George Brodsky, goes into the pit, playing a theater in Newark.

Most terrific short date of the summer was Jimmy Dorsey's two weeks ago at Wildwood, N. J. A hurricane was on the way and radio announcers warned citizens to stay home. Glenn Miller was playing 30 miles away. And it rained all day and all night. But when Jimmy and the band arrived on the spot some 4,400 cash customers were waiting. Before the night was over the crowd turned (Modulate to Page 12)

Earl Hines to Open Nitery

Chicago—Earl Hines, veteran pianist and leader who a few weeks back dropped his band, will open "Father Hines' Studio Club" at 3522 Michigan, on the south side, next week. Plans call for Hines to play piano as a solo act. He'll also use a boy and girl singer and two flashy girl pianists.

Hines' contract with Victor-Bluebird, for records, still has two years to go. The Earl plans to use local men on wax dates in the future. His contract with Ed Fox has been broken with the approval of the AFM.

This Boss Helps the Boys Rehearse!



Montclair, N. J.—Joe Zeigler, left, former drummer with Fio Rito and Nichols who now owns the Brook, a spot using bands, helps Gus Steck rehearse his new band. Al Payne is at the piano and Teddy Jann plays trumpet. Steck is working hard with his new outfit for the fall season. Zeigler has never lost his interest in musicians.

Zurke Happy Playing Solo Piano in Hotel

BY TED TOLL

Chicago—Bob Zurke, whose short-lived career as a band leader splattered all over Milwaukee after a recent one-nighter there under the Tony Martin baton, is currently working as "guest" soloist nightly in the swank Pump Room of the Ambassador hotel here.

"Why didn't somebody think of this kind of work long ago?" asked Zurke in answer to *Down Beat's* query on how he liked being strictly a "concert" soloist. He heaved a sigh of relief and added, "No payroll worries, no killing one-nighters, no personnel

headaches and none of the other lousy kicks every band leader has to die of."

Although still under contract to the William Morris agency, which insists they're going to bring him to New York and reorganize a band around him "any day now," Pump Room biggie Ernie Byfield says he'll keep Zurke as long as Bob wants to stay. Zurke himself is obviously happy where he is now, playing only two shows nightly, three or four numbers in each one.



Zurke

Battle of Aviation Jazz Suites

Detroit—Billy May, trumpeter and arranger for Charlie Barnett, has written an "aviation jazz suite" which the Barnett combo will record for Bluebird late this month. The score is in three parts, *Takeoff, In Flight and Happy Landing*.

Idea is not original, however. A fiddler, Kurt Polnareff, known professionally as Paul Nero, also composed a "jazz suite" around an aviation theme and has already recorded it for Decca with almost identical titles.

Publicity Stunt By Gal Singer Lays Eggs

New York—The "rankest publicity stunt" ever attempted, in the opinions of press agents, newspapermen and musicians here, was a recent offer by letter of Johnny Messner vocalist, Jeanne D'Arcy, to "offer myself" in marriage to a "patriotic young American" who would spring to the defense of his country by enlisting in the Army or Navy.

The letter, sent to newspaper editors and accompanied by a full-length photograph of Miss D'Arcy in a bathing suit, was signed by herself. In it she advised that she was enclosing her photograph to show that she is "not unattractive." In fact, she says, "I have turned down over a hundred proposals of marriage so far in my life."

Her closing paragraph pleaded with the editor to "help me imbue the spirit of patriotism in our young men."

Jackson for Johnson

New York—Cliff Jackson has been doing most of the substitute work for James P. Johnson, the Negro pianist, who is ill at home on Long Island here. Johnson was reported better last week.

Hei Rou

Chicago—Hei Rou has been busy himself—been busy in steps music for a dance which calls the mouth R and which men for first time at the corner of the National Association of Dan... "The da your fath Horace, wi John band in C

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Duke 'Boo' In 5

Chicago—his operet difficult th production, separate e said here l Ellington five parts, rica, the s slavery, th finally, the Boola, Du largot mea ored race. "And it eated Lady ington co Rockefeller—not that him anythi but I thou eated artis Several see a syno

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New Yo Basie pian compaine Decca this last year. originals. album is th hair music daily, will panning th pret' Basie

Heidt Writes New Terp Routine for Movie Pic

Chicago—If Horace Heidt's music has suffered in the last few weeks, you can blame it on Heidt himself — he's been busy writing steps and music for a new dance which he calls the "Plymouth Rock" and which was seen for the first time here at the convention of the National Association of Dancing Masters.



Heidt

"The dance is so simple even your father can do it," said Horace, who recently refused to let John Hammond record his band in Columbia's studios here.

The dance, described as being "patriotic and easy," goes like this: First step—heel forward and toe back, then two steps forward and reverse; four rocks from side to side; girl turns under man's left arm; both slap thighs and slap each other's hands. Second step—repeat all. Third step—eight rocking polkas. Fourth step—repeat first.

Heidt is using his new creation in the movie he is now making out on the coast for Jimmy Roosevelt's firm. The "Pot o' Gold" theme also will be used.

Jack Harris In Debut

New York—Jack Harris will debut his new "society" band Sept. 17 when he opens at the Stork Club.



Harris

Long a favorite maestro in England, Harris returned to the States last spring and has not been able to return abroad. He kept his 802 card up, however, and also remains an American citizen. His band has been rehearsing several months in New York. Sonny Kendis' crew, which usually holds forth at the Stork, will remain at the Beachcomber Club.

Jack Jenney Tosses in Towel, Joins Shaw

Los Angeles—Latest recruit to join the Artie Shaw band is Jack Jenney, the trombonist, whose big band was a flop in the East. Jenney first attracted attention playing in radio studios in New York, but left to form a small jam crew at the old Onyx Club. Later he started out under MCA with the big band, which was never a success.

Miss Michigan 'Competition'



Detroit—Two usually affable gents, band leader Lowry Clark, left, and Ben Young, go into a "hash" session for the attentions of lovely Monnie Drake, whose pulchritude walked off with the Miss Michigan crown at the 1940 competition at Jefferson Beach this summer. Monnie is the vocalist with the Don Pablo ork. Joe Kalec pic, courtesy Lou Schurrer.



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Chicago—One of the sharpest little speedboats cavorting about Lake Michigan this past summer was Bob Trendler's *Down Beat II*. Bob's band—along with Bob Strong's—sparks the Avalon "Show Boat" program on NBC. Next to Bob is Mrs. Trendler. Leaning over the bow is Fred Kress, "Show Boat" script writer, and at right is Dick Todd, baritone who shares the vocal spotlight on the show with Virginia Verrill. *Seymour Rudolph* pic.

NBC Horn Man In 'Doghouse'

Chicago—Vince Neff, trumpet on the NBC staff here (and "a damn good one, too," according to musical director Roy Shield) two weeks ago in Judge John J. Lupe's Superior court was denied a reduction in the \$50 weekly support money he pays his divorced wife,

Ethel. In his complaint Neff charged that his former wife was spending the money in taverns and had bought an expensive car. He also said that his two daughters, Jolene, 14, and Suzanne, 12, were not receiving proper care in custody of their mother. The girls denied this charge. Mrs. Neff said she visited one tavern because the wife of its owner was her best friend, and that the car she bought was a second hand one and for the benefit of the children.

Marsala Now A Publisher

New York—Although talk, in the trade, is that Tommy Dorsey, the Lombardo brothers and a couple of other name leaders are trying to ease out of the music publishing business, Joe Marsala entered it with a bang late in August when he bought a partnership in the Doraine Music Pub. Co., headed by Pete Doraine and Chick Kardale.



Marsala

Marsala will plug tunes with his own band, currently doing excellently at the Hickory House. Peanuts Hucko has taken over Deane Kincaide's tenor chair, Kincaide turning to arranging only. Adele Girard, Joe's wife, still plays harp in the band. Marsala expects to be back on records soon.

Noble Lands Radio Show

Chicago — When Ray Noble's band was contracted for the Alka Seltzer NBC show emanating from WMAQ here on Friday nights, the Palmer House gave Noble another holdover which will keep the band in the Empire room at least through November. With Alec Templeton and Pat O'Malley also on the program, the Alka Seltzer show is all-British.

Duke's New 'Boola' to Be In 5 Parts

Chicago—Writing a synopsis for his operetta-saga *Boola* is more difficult than writing the whole production, which consists of five separate episodes, Duke Ellington said here last week.

Ellington's *Boola* is divided into five parts, the Negro race in Africa, the slaveship, the Negro in slavery, the reconstruction era and finally, the American Negro today. *Boola*, Duke explained, in Negro argot means a word for the colored race.

"And it isn't another *Sophisticated Lady* or *Mood Indigo*," Ellington commented. "I told Mr. Rockefeller about it a while back—not that I thought I could show him anything about making money, but I thought he might be interested artistically."

Several producers have asked to see a synopsis, Duke said.

Longhair "Interprets" Basie Solo Waxings

New York—An album of Count Basie piano solos, with rhythm accompaniment, will be released by Decca this week. They were made last year. Some of the tunes are originals. A screwy twist to the album is that Irving Kolodin, longhair music critic of a New York daily, will write the booklet accompanying the collection and "interpret" Basie's playing.

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Solo Hot Men Get Big Break at Chi's Pump Room

BY TED TOLL

Chicago—A new field may be opening up for jazzmen. Ernie Byfield has started a unique policy of featuring solo hot men in his Pump Room show. Beginning with Bob Zurke (who, incidentally, is going over with a substantial bang), Byfield is figuring on running the gamut of top hot men from Berigan through Boyce Brown and back again.

If the stunt goes over in the swanky-ritzy Pump Room there's no reason why it shouldn't do likewise in less demanding spots. Spread of such an idea would save a lot of top hot guys from feeling they have to organize bands to get themselves recognized. The idea would be a substantial step forward in educating a still-too-unenlightened public to what we think they should like and be willing to pay for. Success to Byfield and to Zurke, for the good of the profession.

Jerry Shelton Goes Out

With the exception of Byfield's

spots (Panther and Pump rooms) and the Palmer House with Noble (held over through November), the town is in one of its periodical musical ruts, with some mighty sloppy stuff being passed off as musical entertainment in lots of class A spots that it will do no good to mention.

Hard-working conscientious Jerry Shelton goes out of the Pump Room on the 28th, Ernie Holst coming in. Holst's is an eastern outfit, with the leader on fiddle. The Shelton combo has been very adequate in the room, supplying the necessary "smart" music apropos the room's general atmosphere. Jerry points out, interestingly enough, that though a Pump Room band has to shell out the "smart," the customers are just as icky as they are anywhere else, and all the intelligent arrangements of light classics go for practically naught. It's the mere idea of "smart" that draws 'em; they really don't know what the band's doing at all.

Duke Ellington's Sherman hotel date inaugurated his "Annotations with Your Dinner," a nightly early concert of Ellingtonia that should



Robert Goffin, famed Belgian jazz writer and scholar, who seeks refuge in New York. The Nazis have a price on his head.

prove to be a boon to the Duke's admirers and educational to the rest, if handled carefully. Duke's easily misunderstood.

Orchid to Local 10

The Drake opens a new room the end of this month, on a less grand scale than the Gold Coast room and probably with a small band (which had not been set at press time).

To Local 10 should go a big orchid for granting free membership to the 82 members of the Lane High School band a few weeks back when it won the Grant Park summer season competition. The cash value of the prize was \$8,200 (price of 82 membership fees). Annual dues of the 82 will amount to only \$1,312, so it will be well over six years before the Local

Nazis Chase Belgian Jazz Expert to Safety Here

BY LEONARD G. FEATHER

Talking to Robert Goffin, you wouldn't believe that he was Belgium's No. 1 jazz fan. Not until the conversation steered around to the Savoy Ballroom. Yet that's his great hobby, and one of the main interests in life, of this unique personality who arrived here recently as one of Europe's most colorful war refugees.

All around, Goffin is probably the most distinguished personality ever to make a lifelong study of jazz. Forty-two years old, he was one of Belgium's most brilliant criminal lawyer for 15 years; he's written books on a fantastic variety of subjects, ran political magazines, and authored the first important book ever written on swing music—*Aux Frontières du Jazz*, published a decade ago in France and Belgium.

A Jazz Fan Since 1918

"I started listening to jazz in 1918," says Goffin, "and it was jazz that led me to writing. I started my book in 1927 and based it on

even breaks even, financially. But the good will engendered is of inestimable value.

Charlie Barnett's State-Lake theater week was set back to Oct. 18 to give both the band and the theater the advantage of Barnett's two-week stint in the Panther room starting Oct. 4.

Jimmy Dorsey To Chicago

Chicago—Jimmy Dorsey's band will play a week at the Chicago Theater in the loop starting October 11. The date comes just as Dorsey moves into the very top ranks of bands. He has been breaking records everywhere since leaving New York's Hotel Pennsylvania this last summer.

Just a Scare For Grady Watts

Mineola, N. Y.—Grady Watts, Casa Loma trumpeter, went to the operating table in a hospital here just a few weeks ago to have a hernia taken care of. But after a few exploratory jabs in the proper area, the surgeon spoke the "finest words I ever heard," to quote Watts. They were to the effect that Grady had no hernia, needed no operation, in fact that nothing was wrong with him. What set off the whole scare was a wrenched groin muscle suffered while swimming at Virginia Beach, Va., a week earlier. The pain had been so intense that Watts was unable to work, was replaced temporarily by Casa Loma arranger Larry Wagner. Grady's back with the band now.

my impressions of the American jazz world. But I've had 20 other books published since then. Books on gastronomy, and animals—books about eels and rats and spiders—a historical study on the Hapsburgs; and one on the foundation of New York by the Wallons. You know, I am a Wallon myself—that's the race which makes up quite a part of the Belgian population—and I proved that it was my ancestors who started this city."

Between jam sessions and hours spent in the record shops digging rarities for his big collection, Goffin started a political sheet called "Alerte" (the Alarm) which was first to reveal the extensive Fifth Column activities in Belgium early this year and insisted editorially that the government throw out the traitors. On May 10, the day of Hitler's invasion, Goffin managed to escape immediately and arrived in Paris the same day. If he hadn't made it, Hitler would have him in a concentration camp or most probably shot as an anti-Nazi by now.

Nazis Got His Records

In Paris, Goffin lived with Harry Baur, famed French movie star while writing for the leading French newspapers, *Figaro* and *Paris-Soir*. His only jazz recollection of the French capital before it fell is that Arthur Briggs, veteran American Negro trumpeter, was still working in a club job with Bobby Jones on tenor. Cristobal on alto and Barreto on drums. Nobody knows what happened to them since then.

From Paris Goffin fled with his wife to Bordeaux, and from there aided by a prized diplomatic passport, to Spain and Portugal, reaching these shores on the S.S. *Exeter*. All his art treasures, records and other valuables were left in Brussels at the mercy of the Nazi invaders. Right now he plans to have some of his works translated into English for publication here, but he's losing no time catching up on the new jazz that has come up since the brief 21 nights he spent in Harlem on a trip last year.

Armstrong His Idol

"Small bands are my great love," he declares. "The only big bands that excite me are Ellington, Lunceford and Benny Carter. All the white bands depend too much on elaborate arrangements and mechanical precision. "Louis Armstrong, to me, is the fountain-head of jazz. He transformed the whole picture. My favorite records are Louis's *Shine*, the *Chocolate Dandies*, *Got Another Sweetie Now*, and the Chicagoans' *I Found a New Baby*. And by the way, I think that one of the most unappreciated geniuses of swing music is Leo Watson. His scat singing is in the purest instrumental tradition. I have been listening to him with the *Spirits of Rhythm* at Nick's. I tell you, he is wonderful!"

Chi Musicians Pay No Dues in Army

Chicago—Local 10 here has added an amendment to its bylaws which automatically erases a cardholder from membership the minute he "becomes enrolled, by enlistment or draft, in the active service of the Army, Navy or Marine Corps." After his discharge from service, however, a member thus erased can renew his membership without payment of any back dues, reinstatement or initiation fee. Thus the erasure merely saves the member the necessity of paying his dues while he is enrolled in the service.

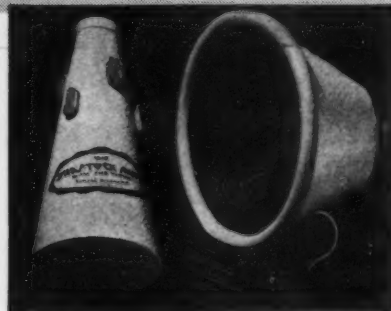
Pritchard's New Men

Longview, Texas—Don Goforth, ex-Legin Smith man, and Corky Johnson, erstwhile Leonard Keller satellite, have joined Ernie Pritchard's jumping 8-man crew now playing down around this country.

Mail in the subscription coupon on Page 23 today.



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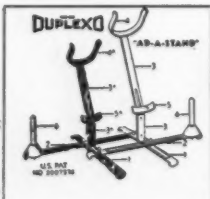
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JAZZ

What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would your answer stack up with these?

THE QUESTION

Do you think the dance or legitimate field holds the most for your future?

THE ANSWERS

AL DONAHUE — "Dance music holds the most for me. I've done nothing but dance music for the last few years and I think I can continue to have the same success. Dance music holds certain attractions for me aside from the commercial angle and in it I'm most happy and contented."

DINAH SHORE — "Naturally, legitimate music. Dance music limits a singer to a very few vehicles, while legit embraces everything in the field from low blues to the operatic heights of *Forgy and Bess*. However, I wouldn't neglect the dance field entirely for there is a definite place for it in most every singer's repertoire."

ZUTTY SINGLETON — "Some of the fast get-off stuff on drums could be classed as legitimate, but of course I fall into the dance classification. And that's where I plan to stay. I think I'm more interested in the future of dance music, not only because I like it more, but because lots of people do too."

WOODY HERMAN — "I feel that my future and that of my boys lies in the dance field. We can expect a pleasant and profitable future in it if we continue the way we are going now. The word 'legitimate' dumps me. If you mean 'Mickey Mouse' effects, then the type of blues which we play gives the obvious answer, too."

RAY NOBLE — "Since a crack at the legitimate would necessitate my starting from scratch in an entirely new field, and since we've had moderate success already in dance music, I believe we have a rather better opportunity to go places if we stick to that. Not only because we know what we're doing, but because it has been so enjoyable."

Jesse Price, Drummer, Back with Leonard

Kansas City—Jesse Price, who suffered an infected hand last month and had to leave Harlan Leonard's band two weeks while undergoing medical treatment, is back at his drum post again. Price cut his hand on a cymbal and was told by one doctor his hand would have to be amputated. But he went to another doctor, who cleared up the infection okay.

Sammy Kaye Hires a Chick

Toronto—Sammy Kaye, who has always scorned girl singers, last week hired Louise Lorraine of Toronto as chick warbler for his band. She joined the band in Milwaukee.

Sammy goes back into the Commodore Hotel in New York next month for an all-winter stand.

'Greatest Boogie Collection' to Be Issued in New Phono Album

New York—An album of strictly boogie woogie records, 12 sides in all, will be released by Decca October 2. According to Jack Kapp and Bob Stephens of Decca, the album will contain the greatest collection of boogie pianostylings ever recorded.

Included in the collection will be two sides by Mary Lou Williams, two by Pete Johnson, one by Albert Ammons, one by Meade Lux Lewis, one by Joe Sullivan, another single by Bob Zurke, and single sides by Cleo Brown, Tommy Line-

han, Milton Raskin and Honey Hill.

The Johnson sides are the first Pete has ever made for Decca. His offerings will include *Blues on the Down Beat* and *Kaycee On My Mind*, two originals.

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Sonny Kendis, pianist-leader at Monte Proser's Beachcomber in New York, knows what to do with bass men who talk too much. Ted Saftis, bull fiddler supreme, is about to undergo Kendis' "treatment" for the benefit of the photog.

\$12.50 For "No Name Jive"

BY MILTON KABLE

Pittsburgh — Frank Natale, staff guitarist for Earl Truxell's WCAE band and who heads the Cosmopolitan Trio at the Union Grill here, won't worry about how the cop pronounces his name the next time he flirts with the law. It seems Frank passed a truck at a bad moment a short while back, and the omnipresent copper, upon examining Natale's driver's license, cracked, "So you're Frank Na-tallie!"

"If this is going to cost me money," Natale retorted, "you might at least pronounce the name right." Indignant, the gendarme countered, "It'll cost you all right, Smart alecky Natal-ickie—exactly \$12.50."

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Let the Hammond NOVACHORD open up a Steady Job for you!

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Look at this idea—the trailer used to carry the Novachord to guest appearances . . . for the *WWJ* Novachord program, the "Old Dean." It's compelling publicity! It's a way your band can use the Novachord—even on one-night stands!

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Just a turn of the Tone Selectors will bring in such musical effects as: violin, steel guitar, French horn, harp! The Novachord gives a fascinating new range of versatility to any good pianist!

Jimmy Dorsey Hits Gravy Train After 5 Years!

Sudden Boom Doesn't Ruffle Him; No Longer in Tommy's Shadow

BY DAVE DEXTER, JR.

"I've never tried to rush things too fast. It's easier to just go along on a straight course, doing what you think is right, until the big thing comes along."

Thus did Jimmy Dorsey speak recently. And he spoke with a wry humor. For after five hard years, always overshadowed by his younger brother's band, Jimmy found he was beginning to reap some of the financial fruits which somehow had always seemed to fall in the laps of Tommy, Benny, Artie Shaw and Glenn Miller.

Two Records Start Boom

"I could tell things were happening," says Jimmy, "while we were playing the roof of the Pennsylvania earlier this summer. The Breeze and Madame seem to have set off the spark and things started breaking right."

By "Breeze" and "Madame" he meant the two records he and his

sense of humor. It gets sharper every week. But that Irish grin can disappear in a split second when something isn't to his liking. In only a few ways is he like Tommy. Jimmy's not so aggressive, nor does he have a "business head" like his brother, but the two have mannerisms which are similar.

Ironical, too, was the fact that the biggest record brother Tom has had since Marie should catch on and sell above 100,000 copies at exactly the same time that Jimmy's *Breeze* and *LaZonga* were finding their way into a majority of the nation's juke boxes. Jimmy doesn't say much, but you can tell he'd have been a little more happy about the whole thing had Tommy's *I'll Never Smile Again* caught on next Christmas, or last spring. But he's not complaining.

The sax-clary playing Dorsey has an unusual philosophy, one which is pretty generally known among musicians. It centers around his love of music, his lack of sympathy for commercial or "schmalz" dance music and its followers, and his way of living.

Jitterbugs Are No Worry

"I like to just go along, blowing my horn the best I know how and trying to keep the band improving," he says. "Jitterbugs don't worry me—when they do I ignore them. Most of them are pretty decent anyway, and I know that when the day comes and there aren't any left, I won't have a job as a band leader. I'll go back into radio."

The Dorsey Price Goes Up

Dorsey is making more money right now than he ever has in his long career, which started in the Pennsylvania coal mine region and took him to Europe and back for a score of tours throughout the States and Canada. A year ago \$5,000 was tops for his band in a theater. This Christmas week, the same outfit will take nothing less than \$8,000 for a week, with the chances of getting \$9,500 and even 10G better than good.

His records are selling better than at any other time.

One-nighters have doubled in price in a 2-year period. For since Jimmy left the Pennsylvania in



Red Hot . . . Jimmy Dorsey, whose sudden climb into the big money, a la Goodman, Shaw and Miller, is the talk of the trade. It happened suddenly after five years of hard work. A radio commercial this fall would definitely set Jimmy's aggregation on the gravy train for good. And Jimmy admits it's pleasant, moving out from under the shadow of his little brother Tommy.

"They thought I had hired two new trumpet finds"

Writes Lou Martin

★BUT THE BOYS HAD JUST BOUGHT NEW

YORK

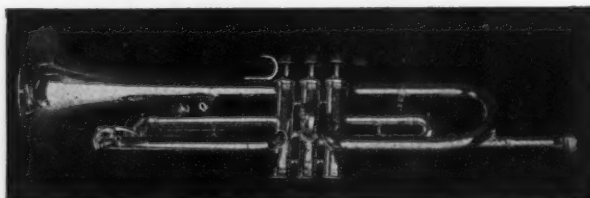
AIR-Flow
TRUMPETS



AIR-FLOWS "WOW" LEON & EDDIE PATRONS

For six steady years, Lou Martin's orchestra has made distinctive music at "Leon and Eddie's"—favorite night spot of knowing New Yorkers. Longest metropolitan run of ANY first-rate band! Recently Lou's trumpet men tried the AIR-FLOW—and bought. Lou, who saxes, bought another to double on. Here's what he writes: "The night after we started using

York trumpets, several customers came over to compliment me on my trumpet section. They thought I had hired two new trumpet finds. We have received a great deal of favorable comment regarding our tonal quality. Eddie Davis, who signs the salary checks, is lavish in his praise of these horns. It's a pleasure to blow my horn for your horn!"



PLAYS EASIER, with increased power and purity . . . **PLAYS FASTER . . . PLAYS HIGHER**, by 2 to 4 full tones . . . and causes **LESS FATIGUE!**

Four convincing reasons why this amazing AIR-FLOW is the instrumental sensation of the year! Four reasons why exacting professionals buy these trumpets and cornets *quick* after a short practice session! Here's truly a revolutionary advance in trumpet tone and performance!

For the AIR-FLOW incorporates a completely new air passage—which, we believe, accounts for its superb power, supple flexibility and gorgeous tone. Its 45 degree pistons bring new comfort for the right arm. You must try this trumpet to realize what it can do for you!

And we want you to form your own, first-hand opinion. Then—we're sure—you'll never be satisfied without your own AIR-FLOW!

EASY TO TRY

Your York dealer will let you test an AIR-FLOW—absolutely without obligation—for six full days. Give this horn the works! If you can't locate the AIR-FLOW in your town, write us.

EASY TO BUY

If you can't part with your AIR-FLOW after the trial, you'll be glad to know it's priced as low as \$102.40 in our new gold lacquer with de luxe form-fitting case at \$12.50.



The Natural Hand-Hold Makes for Easier Execution and Diminished Muscle Fatigue



"ADDED THREE NOTES TO MY REGISTER."

Jack Koven, who swings it out for Lou Martin, has this to say of the AIR-FLOW: "The instrument has been an invaluable aid in improving my work, and has added three notes to my register. It is the easiest-blowing, most flexible horn it has ever been my pleasure to own. No other instrument can approach it in flexibility."



"YORK TRUMPET TRUMPS ALL."

So writes Eugene Villanti, first trumpet for Lou Martin. "Although I play four shows nightly in addition to music for dancing, the York has made my work so much pleasanter and simpler that I am never tired at the evening's close. It is an instrument any musician would be proud to own."

THE AIR-FLOW PRINCIPLE



The RISING TONE SPIRAL. In the AIR-FLOW, the tone column begins at the lowest point—and gradually ascends to the bell, which is the highest point. In our opinion, in the opinion of hundreds of new friends, this makes the AIR-FLOW far easier to blow, gives it unheard-of flexibility and surging, soaring power.



The Conventional Spiral. In the conventional spiral, the tone column starts at the level of the bell—travels down, then up and repeats the process.

"I've Never Tried to Rush Things"



Surrounded by members of his band, Jimmy Dorsey checks a new score between stage shows. On his current tour, Dorsey has suddenly become terrific box-office and now ranks right along with his brother Tommy as a coin-grabber. Two records, *The Breeze* and *I and Six Lessons From Madame LaZonga*, are partly responsible for the band's surprise move. Shown above, behind Helen O'Connell, Jimmy and Charlie Frazier, are Bob Eberly, Herbie Haymer, Milt Yaner, Shorty Solomonson, Joe Lippman and Nate Kazebier. Down Beat Photo by Buddy Schutz.

August he has been busting attendance marks—and the real money grosses—one atop the other. At Cedar Point, O., one of the largest summer resorts in the Middle West, the band a few weeks back drew more cash customers than any other band which ever played there a week. Bob Crosby held the mark. But it's Jimmy's now.

"Are We Getting Hot?"

The following week, at Detroit's Michigan Theater, the J. D. crew toppled another record. It even surprised Jimmy.

"What goes?" he said after the closing show. "Are we getting hot?"

In Toronto the band did dynamic business. And back in the Sixth avenue offices of Tom Rockwell in New York, the word went out that here was a hell of a note: Dorsey pulling a Miller and becoming the hottest thing in the business, and after all these years! Rockwell's staff talked with Bill Burton, Jimmy's jittery, quick-acting, profane but always-gets-the-job-done personal manager.

Fast Talk on the Phone

"What's happened to Jimmy out there in the sticks?" shouted Rockwell into the telephone.

"Don't ask questions," replied Burton. "Just start selling the band for bigger money. It's the hottest thing you've got right now—we're breaking records everywhere—the excitement is terrific—the boys are enthused—Jimmy's playing like he never has before—operators claim it's the best buy they've made since Calloway first started scating—we're getting ter-

rific breaks in the papers—"

The office checked up. Burton had forgotten a man named Miller in his excitement, but otherwise he was pretty close. The cabbage Dorsey was attracting at the box-office spoke for itself, and is speaking louder every day as this story rolls off the Corona.

Everyone agrees the band has never been as good in all departments as it is today. Nat Lebovsky's trombone and Jimmy Campbell's trumpet have helped put the brass in its exciting, precise place. Bob Eberly is singing as never before, Helen O'Connell doesn't miss when she starts selling her vocals, and the rhythm section is coming around. The saxes always were wonderful. Jimmy himself still doesn't mug much but he doesn't have to—not with his alto, his clarinet, his Eberly-O'Connell combination, his sidemen, and his manager. Everyone's on the gravy train and the fruit is finally falling in the right direction.

Where's a Sponsor?

A radio commercial will cinch it. And when that comes it will pull Jimmy Dorsey out of that "most under-rated band" classification he has labored under for five years.

"I've never tried to rush things too fast. It's easier to just go along on a straight course, doing what you think is right, until the big thing comes along."

The Dorsey philosophy seems to be working.

See what makes Fred Waring's organization click in the Oct. 1 Down Beat. A Leonard Feather special!

YORK Band Instrument Company
Makers of GOOD BAND INSTRUMENTS Since 1882
GRAND RAPIDS, MICHIGAN

Critics in the Doghouse

BY SONNY BURKE

I have never been called upon to assume the role of critic, purely because I've never had more than a smattering of first-hand knowledge about anything worth criticizing. And so it is with many thanks to *Down Beat* that I welcome this opportunity to discuss something about which I know a great deal—my band, our aims, and our music.

Band is Loyal and Sincere

About the band itself, we number 15 all told, and I should like to say right now that I couldn't ask for a more loyal, sincere and determined group of fellows. The average age of the band is about 22 years, and I think each man was weaned and nurtured from earliest childhood on the music of Lunceford, Ellington, Goodman, and, more recently, Basie. We are unanimous to a man in our preference for the 4-beat "colored" style of swing, and we agree 100 per cent on the medium "righteous-swing" as the only sincere means of self-expression in dance music. What little measure of success we have enjoyed is due directly to this "unity-of-purpose" among the boys, and it has in no small way been responsible for giving us the courage and the encouragement to go on, despite the usual tough breaks and a chronic case of "book-ing-office-itus" (not to be confused with some of its other forms; namely, "Personal-manageritis" and the "I'll-make-you-famous-for-50%-of-your-band" blight—needless to say, any combination of the three can be mortally serious to a young band trying its best to get ahead.)

The entire band and all our arrangements are built around our rhythm section, which has steadily developed into a solid unit with a strong beat and lots of kick. Wayne Herdell on piano is an exceptional rhythm man and brilliant on his choruses, which are strongly influenced by Hines and always in very good taste. His arrangements are deserving of special mention for their originality and drive. I consider him to be one of the most outstanding young musicians of the day. Harold Hahn, drums, is the youngster of the band, and his beat is steady and consistent. Combined with this is his display of good judgment, which in itself is akin to being a virtue. John Jordan, guitar, and Walter Sherman, bass, complete the rhythm section and both work in complete accord with Herdell and Hahn to give the section a strong beat and a nice blend. As you may have guessed, I like the rhythm section.

Brass is "Drive Troop"

The brass section, under the first trumpet lead of Harry Gozzard, is the drive troop of the band. As a unit, its "bite" is crisp and gutty and, thanks to Gozzard's range and conception, it is really brilliant. Louis LaRose plays the third trumpet book and Mitchell Paul, on second trumpet, has the choruses. Mitch is, in my opinion, one of those rare, "natural" trumpet men that comes along once in a lifetime. His solos are soulful and thrilling, his tone large and full, and his ideas are fresh and expressive. He adds a very fine hot fiddle to his trumpet work, all of which makes him a great asset to the band.

Ken Meisel, lead and hot trombone, and Ken Haughey, sweet-solo trombone, round out the brass section. As a team they have the bite, the conception and a very relaxed off-beat (Thank Heaven!). Among the things to be desired are a better balance and a better tone-blend, which are the two most noticeable weaknesses of the section. Inasmuch as Paul and LaRose are comparatively new in the band, the blend and balance should be greatly improved in a short time. I am particularly pleased with the sax section which, under the alto lead of Willie Nichol, has rapidly become a nicely coordinated team. Willie's strong tone

and phrasing are all that any leader could ask for and John Forys, tenor; Paul Petrilla, alto and baritone; and Max Kriseman, tenor, cooperate nicely to give the section a good blend. Kriseman is just starting to hit his groove, and shows much promise on his tenor work. In an effort to find a unique combination for the saxes, we have tried various voicings, and for a while used an "F" Mezzo to good advantage on lead. However, the instrument is difficult to play perfectly in tune, so we have decided upon the alto-baritone-two tenor combination as the one most fitting our style.

Chick Okay on Vocals

Lynne Sherman handles most of the vocal assignments, and in a very capable, pleasing manner. I personally think that in a short time she should rank with the best

of them. Paul Petrilla, Ken Meisel, and Johnny Jordan also come in for their turns at the mike and give us a variety of voices.

Most of our arrangements are by Herdell, Sam Donahue (an original spark-plug of our band, formerly with Krupa and now with Harry James) and myself. Russ Allen, a talented young New England arranger, also contributes to the library. All in all, I think we definitely have something—and with any kind of proper booking-management, we can prove it. In closing, I'd like to extend a few words of thanks and appreciation to John Hammond and a few others who have done so much for me, to my boys who have all been so loyal and such great fellows, and to *Down Beat* for this splendid opportunity to sincerely talk about my band. Amen.

Sonny Burke
Examines
Sonny Burke



Sonny Burke, who reviews his band at left, with chirper Lynne Sherman, a Boston chick. Both are heard, with Burke's band, on Okeh records. The combo is from Detroit and Burke is a former Duke University musician.

14 Kids in Barnet Band

Chicago—The Charlie Barnet boys, getting set to open at the Sherman Hotel next month, claimed some sort of paternity record in the band game. This youthful unit boasts 14 offspring in the aggregate, proving that no matter how busy a big name band is, it's not too busy. Here's the score:

Sam Scholnick, trumpet.....	5
Bus Etri, guitar.....	2
Jim LaMare, sax.....	2
Cliff Leeman, drums.....	1
Spud Murphy, trombone.....	1
Kurt Bloom, sax.....	1
Gene Kiser, sax.....	1
Phil Stephens, bass.....	1

Down Beat was unable to obtain any forecast of additions to the score, and does not feel it is in a position to predict such additions itself.

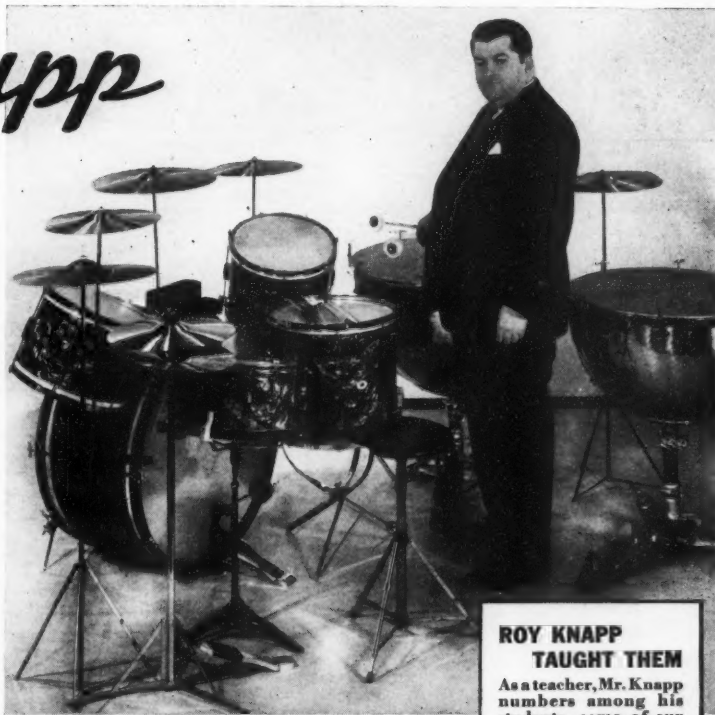
HOW FAMOUS DRUMMERS SET UP THEIR OUTFITS

Roy Knapp

Famous Drummer, Teacher, Coach, Staff Artist WLS, NBC, Mutual and Columbia Networks, Arranges His Ludwig & Ludwig Drums like this—

One of the most famous of professional drummers today is Roy Knapp of Chicago, whose long and successful career identifies him with many of the nation's most famous musical organizations, including the Minneapolis Symphony Orchestra and the best of the ensembles on national radio chains. He enjoys an enviable record as a player, teacher and coach in all phases of professional playing and his knowledge and advice are zealously sought by professional drummers throughout the Western Hemisphere. Much of his time "off stage" is spent in teaching the fundamentals of modern drumming at his Chicago studios.

Mr. Knapp's consistent use of Ludwig & Ludwig drums throughout his entire professional career is an endorsement of signal importance to every aspiring drummer. His selection, based on full and complete knowledge of all drumming equipment, indicates that he finds Ludwig & Ludwig drums supremely superior for his versatile and exacting work.



ROY KNAPP TAUGHT THEM

As a teacher, Mr. Knapp numbers among his students, some of our greatest modern drummers. To mention a few:

- GENE KRUPA
- ORMOND DOWNES
Ted Weems' Orchestra
- GEORGE WETTLING
Paul Whiteman's Orchestra
- BOBBY CHRISTIAN
NBC Star, Chicago
- JOHNNIE JACOBS
West Coast Radio and Picture Artist
- ARTHUR ELLEFSEN
Wayne King's Orchestra

IN THIS **FREE** BOOK ROY KNAPP
GIVES YOU THE PRICELESS
SECRETS OF HIS GREAT SUCCESS

Roy
Knapp
TELLS HOW
AND WHY

"I, like most serious drummers, find it necessary to change my set-up somewhat for the type of program to be played, but generally, I arrange my equipment as shown in the accompanying pictures and for all practical purposes, prefer this arrangement."

And then Mr. Knapp proceeds to explain in detail, in this pamphlet we want to send you free, the exact reasons for each and every step of his arrangement. He tells how and when he uses the regular coiled wire snares or the gut snares on his Super Ludwig Snare Drum and explains the advantages and his preference for each; tells about tom toms, their sizes, tension and mounting; talks about cymbals; tells intimately about drum and tom tom heads and reveals with amazing generosity, intimate

secrets of his work which have contributed so much to his personal success. A great tympnist, he talks too about these instruments; speaks frankly about sizes, pedal mechanism and how to achieve those characteristic tonal effects. He gives you his private information on sticks, beaters and brushes, those many little secrets the artist has discovered after many years of experience, things that distinguish the man who has reached the top.

And all of this invaluable information is free to you for the asking; there is no obligation, no charge, no strings attached. Step into your regular music store and ask for your free copy now of this invaluable release by Roy Knapp. Or if it is more convenient, write today, but do this at once, before the edition is exhausted. 2400

Ludwig & Ludwig, Inc.

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Public Howl Saves Fiddler From 60-day Jail Sentence

BY CHARLIE EMCE

Los Angeles — Alfred Laurents, 31, an unfortunate violinist who came here from Texas and resorted to street fiddling to raise money to aid himself and his sick wife, is a free man again after serving three days of a 60-day sentence handed to him by Judge Byron J. Walters for violating a city ordinance.

The case aroused a storm of public indignation here and public officials, recalling that this is election year, made haste to look into the matter. Laurents was given an unconditional parole on an order signed by District Attorney Buron Fitts, County Sheriff Gene Biscailuz, and Chief of Police Arthur Hohmann. The mayor was out of town on a vacation.

Following his arrest Laurents was released on \$5 bail. He says he pleaded guilty expecting little more than a warning. Following the stiff sentence he asked to change his plea to not guilty and for a jury trial. He says he was persuaded to enter a new plea of guilty on a promise of probation and again drew the 60-day sentence. About this time the newspapers went after the story in a big way, 'phone calls from angry citizens began to pour in and the parole followed. In his defense,

Laurents stated that he was forced to the street fiddling because he did not have the \$50 necessary to join the musicians' union.

Los Angeles Band Briefs

Johnny Richards (GAC) held over again at L.A.'s Biltmore. Leeds music has purchased Johnny's theme song, *Playboy Shuffle*, and another original, *Goose Bumps*.

Chuck Cascales, brother of Johnny (Cascales) Richards, is set for MCA build-up with a "society-style" band under recently-adopted professional name of Charles Cabot. Chuck drew the Fitch Bandwagon spot on Sept. 1.

Other new Western bands picked for Fitch-finding were Tom Glidden's "City College Collegians" (Aug. 25) and Freddie Nagel's new combo, which was set by MCA to replace Gus Arnheim at Wilshire Bowl early in September.

Matty Malneck (MCA), doing bang-up business at Victor Hugo, held over again with Chicago date postponed indefinitely.

Clyde Lucas (MCA) and his boys returned to old home town when they opened here at Coconut Grove Sept. 27. . . Also home-towning is Henry Busse, set by WM to follow Jimmie Lunceford Sept. 26. . . Basil Fomeen (GAC), heading new band, replaces Bob Grant at Ciro's Sept. 27. . . Jimmie Joy (MCA) returned to Casino Gardens Sept. 5. . . George Hamilton (MCA) followed Sterling Young at Del Mar Club.

The best national coverage of the music profession is offered by *Down Beat*—twice a month—and for only fifteen coppers per copy.

'Kosty' Signed for Paramount Shorts

Los Angeles — Andre Kostelanetz, who arrived here recently from a vacation in Honolulu, has been signed by Paramount to handle the music on a new series of musical shorts called "Puppetoons" to be produced by George Pal. Musical background will be stressed as the important feature in the shorts, which will use puppets in somewhat the same manner that cartoon drawings are used.



Los Angeles—It isn't very often that a band leader gets away for long with trying to put his convictions about a "mixed" band into effect. But Bob Dade is having no trouble in peddling his outfit of 14 men, including two Negroes. The band, behind maestro Dade above, includes George Williams, piano; Tom Glidden, bass; Norm Malkia, guitar; Joe Vernon,

drums; Roy Jarvis, Jimmy Kirshberger, Illinois Baptiste Jacquet (colored), Johnny Brewer and Howard Crawford, saxes; Ernie Figueroa, Jack Trainor (colored) and Bob Stanger, trumpets, and Eddie Benson and Ralph Pifner on trombones. Pic courtesy Dave Hyltone.

Scales Go Up On Low Rate Spots

Los Angeles — Local 47 heads have handed the news to a bunch of small and not-so-small ballroom operators who have been operating on extremely low scales (or rather "concessions") that wage scales in these spots go up this month. Approximate date for the new rates to go into effect was around Sept. 15 with a certain amount of variation due different nights on which the work-weeks in these spots begin.

The ballrooms affected include all the downtown ballrooms, such as the Zenda, Goldberg's, Muller's, Morey's, The Lonesome Club, and the outlying, or "neighborhood" spots, such as the Mesa, Diana, and others which operate from two to three nights a week.

Most of these ballrooms, which up until about three years ago, were largely non-union, "went union" in return for scale concessions which in some cases were as low as \$3 per man. Under the new rate the rate will be no lower than \$4 and will go as high as \$7 in some cases. Union policy is to set the scale in these parts not according to "book" rate but according to whatever seems to be a fair break for the operator on the basis of his business.

Union officials figured that the low rates previously in effect were set at a time when general business conditions were much lower than at present and that it was time for a readjustment.



Anne Wallace Weds, Quits

San Bernardino, Cal. — Anne Wallace, leader of one of the west's top all-fem outfits, tossed over the music racket a couple of weeks ago and married Johnny Gloyd, mixed up with Standard Oil of Cal. Anne's band was halved and taken over by Dody Jeshke, skirted Krupa, who renamed it "Dody's Swingtet." They're drawing capacity crowds to the Dover Club here.

The Dover was reopened by ex-maestro Henry Halstead a little over a month ago. Personnel of Dody's band is Kay Due, guitar; Audrey King, trumpet; Ermelinda Loera, bass; Helen Ireland, reeds, and the maestra beats heads.

Long-time subscriptions to *Down Beat* save you money and insure your getting each issue.

Galveston — Although this shot was snapped on the Gulf of Mexico here during a recent date, these Phil Harris boys are well known Angelenos. Guitarist Frank Remley is about to get the worst of a deal at the hands of pianists Charley Bagby, left, and Skip Anderson. Witwer pic.

Cows Replace Jazz at Mich. State Fair

BY LOU SCHURRER

Detroit — Where once jumped the high-powered bands of the Dorseys, Goodman and others, a herd of cattle was the attraction last month at the Coliseum at the ninety-first annual Michigan state fair. The kids got corn off the cob as the fair was "turned back to the farmers."

Shep Fields, Dick Jurgens, Wayne King and Ted Fio-Rito were the attractions who this year lent a "more dignified theme" to the fair's pavilion. The nation's largest sucker shows took the goods and squares on the midway. Local ballroom ops raised their annual yell about the State being in the dance biz, with no taxes to pay, but nothing happened.

To musicians, it was the worst fair in their memory. The "back to the soil" movement was not popular.

Tips on technique come to *Down Beat* readers regularly from George Wettling on drums, John O'Donnell on brass, Chas. Amberger on guitar, Norman Bates on reeds, and Sharon Pease on piano. Read 'em; they'll help you develop!

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Men Behind the Bands

★ Toots Camarata ★

One of the most underrated of all arrangers, hidden from the public and musicians alike because of his love of work, is Toots (Tudie) Camarata, who does virtually every arrangement the Jimmy Dorsey band plays.

Born May 11, 1913, in Glen Ridge, N. J., Toots was 14 when he switched to trumpet after a few years fiddlin' around on a fiddle. His father was musical; an excellent French horn player. At 18

Kiss and Make Up

Recently Camarata and Dorsey had a little argument. Both got sore. Each cursed the other and Toots quit on the spot. Two weeks went by and Toots felt uneasy—he missed Jimmy, and the band. And Jimmy missed Toots, and so did the boys. So they framed up, got Jimmy and Toots together, and a reconciliation resulted. Now Dorsey and Camarata are "thicker" than ever, and Toots is doing the best work of his life.

As a "man behind the band" who deserves to come out front, Toots Camarata stands number one in line. Maybe this will help a little.

DANNY BAXTER



Here are Mr. and Mrs. Toots Camarata, sunning on the beach at Cedar Point, O. Toots is *Down Beat's* current "Man Behind the Band" for his work with Jimmy Dorsey.

Camarata entered the famous Juillard school where he started studying in earnest for a career as an arranger. And on the side, he studied under the late Max Schlossberger and Harry Glantz, the trumpet expert.

Played with Norvo, Barnet

Jobs with Frank Dailey, Charlie Barnet, Red Norvo and Joe Venuti followed. And in 1935 Toots joined Jimmy Dorsey on lead trumpet. For two years he held down the chair, doing the Kraft show on the coast with Bing Crosby among others, then in 1937, his arranging talents in full blossom, he was forced to stop blowing a horn and spend his full time arranging for Dorsey. Nearly three years ago, in Chicago, he married a pretty, dark-eyed California girl, Dorene O'Dette, who still outswims him when they can find time to hit the water.

Remember *Dixieland Detour*? That was a Camarata job. So were *Six Lessons from Madame La-Zonga* and *The Breeze and I*, the two biggest hits Jimmy Dorsey has had to date. Toots arranged them both and ironically enough, doesn't think they are his best.

Very Sincere About Music

The Dorsey version of *My Prayer*, which featured Bob Eberly's fine singing and flute by Charlie Frazier, also was Toots' work. And so were *Pagan Love Song*, *I Got Rhythm*, *Hep Tee Hootie* and *Bugle Call Rag*. Fact is, there are so many Camarata doesn't recall them all.

Toots is an unusual young fellow. Broad-shouldered, brown-skinned, he is serious about music—jazz music if you please. He hates to read about musicians using "tea" and all the other unfavorable reports that get out, occasionally, about the profession. He goes out of his way to assist kid musicians. His sincerity is so obvious it is the first thing one notices about him.

"My address is 170 Woodland Avenue, Verona, N. J.," Toots told a *Down Beat* man recently. "If any young musicians need a little advice or help about an arranging problem, I'll do my best to answer it." Toots volunteered that help; those who send questions please keep them to a single query and enclose stamps. Toots will help if he can.

The Talent Exchange Club of Champaign, Ill., one of *Down Beat's* classified advertisers, says, "Through our little ad, we acquired members from British Columbia to Buenos Aires, Argentina. So you see the *Down Beat* does get around."



Henry Busse's trombone section, attracting much fine talk out on coast, includes (left to right) Don Brassfield, who plays equally fine sax; Pat Virgadomo, Joe Turi and Gus Mayhew, one of the famed Mayhew brothers. Busse still plays his horn, but with a brass section like this to back him up, he's been featuring this section in recent months. The band now is one-nighting it throughout California and is slated for a spot at the Casa Manana, Beverly Hills, next month.

Yohe to Manage Emmett Ryder

BY C. M. HILLMAN

Denver—Al Yohe, manager of Lakeside's El Patio and popular all over the west as a good ball-room manager, has signed a contract to manage the Emmett Ryder band, well-liked collegiate outfit of this territory. The band goes on a road tour Sept. 20, when Yohe ends the Lakeside season. Bill Turnbull has been taken on as arranger for the band.

Held on Rape Rap

Buffalo—Police arrested Ed Keavins, of Orrin Tucker's band, on a rape charge. Trial was set for Sept. 27. Elizabeth Kennedy, 20, accused Keavins of attacking her in a car the other night. He's out on bond.



in the Pump Room . . .
Chicago's Smartest Supper Club

JERRY SHELTON

HIS *Dallapé*
AND HIS ORCHESTRA

JERRY SHELTON, foremost accordion stylist, is no stranger to the music world. He has made a truly great name for himself and his Dallapé on the concert stage, in the dance field, on the air and as musical director for Veloz and Yolanda. Now, after a successful European tour, he has made his debut as leader of his own orchestra in Chicago's Pump Room in the swank Ambassador East Hotel. As might be expected of an artist like Shelton, the dance music of his unique band features the Dallapé with its exclusive Organtone voicing and smooth, liquid tone quality. It "fits in" beautifully with the Shelton modern arrangements of the classics, too, which have all Chicago talking.

Tune in at twelve, midnight, WMAQ and NBC network. Hear music in the modern mood as interpreted by Jerry Shelton, his orchestra and his Dallapé.

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"It's Time for a Big Clean-Up Campaign"

(A Guest Editorial)

BY BOB CHESTER

In the past year a general clean-up campaign has started in various cities in the United States. I believe it is high time musicians started action to eliminate some of the fantastic ideas certain people have circulated about the field of music.

That's why I'm writing this article, and in so doing, I know I'm expressing the sentiments of many a musician. Down Beat has befriended musicians ever since the magazine's inception, and many much-needed adjustments have been achieved through its efforts.

Now it seems that the combined forces of music men and Down Beat have another battle to fight. This time it is more malicious than any other present element. We are fighting something we can't see, something we know little about, something which few of us are guilty of.

We are being accused of being drunkards, dope-fiends and worse. Yet we have no idea what possesses people to create such obvious lies. Lionel Hampton certainly hit the nail on the head in his recent Down Beat article.

Let's look at the question logically for a moment. We musicians love our work. We love it to such an extent that many of us are willing to sacrifice our health. We are taxing our strength beyond the normal limit. We work half the day and night for one chief reason — to produce the best music that is in us. Then, when our dreams start to come true, we hear we're using some sort of dope that enables us to keep going. When one of us is taken to the hospital for a rest,

That Gossip Really Hurts!

rumor says that it's to take the cure, or to rid our bodies of dope. I ask you, is that fair?

There have been musicians who have drunk themselves to death. There are some on their way today. There are probably some taking the weed, but you can find that in any business. Why pick on musicians?

Have you ever noticed the number of young men there are in today's bands, ever noticed the number of young leaders? Half of them don't know what the hell you're talking about when they are accused of being weed-hounds. They may laugh, but deep down inside I know it hurts them to be thought of in that light.

All a musician asks is a fair break. We have enough real problems to contend with without fighting something we don't know anything about. Come on musicians, how about a little united action in showing the public that musicians are pretty normal guys after all?

Things Are On Upgrade in Bean City

BY ED SHEEHAN

Boston—The end of the summer finds things on the upgrade here. The better men are straggling back, bronzed and beautiful, from the resort jogs on the Cape and north into Maine, and with them comes promise of an interesting winter.

Mr. and Mrs. John Kirby have been the biggest kick in town, holding forth at the Ritz roof for the more prosperous lovers of the radical art. Fred Cole does a good job of Kirby's nightly pipes through WBZ. . . The piano playing of

John Cunio, ex-Norwo ace, is catching many an appreciative ear at the Casa Madrid on the Cape while Bob Oakes, mentor of the Sunday night bashes at Revere's Ocean Inn, predicts a fine season. . . Boston's Vaughan Monroe stays on at Seilers' Ten Acres. Band plays fine arrangements but lacks drive, accountable perhaps by the uninspiring clientele of the spot. Al King shines in brass as lead horn man, while Monroe's vocals are virile and convincing.

New Commercial For T. Dorsey

New York—Tommy Dorsey and band start a new radio commercial Oct. 3, at 8:30 E.S.T., on NBC's blue network. Sponsor is "Nature's Remedy." Tommy will play up his songwriter's contest.

Musicians Off the Record



Walt Yoder, bass man with Woody Herman, looked like this in Lexington, Ky., a few years ago. He has been a professional since he was 16. Walt's mother sneaked this to the Beat's editors without her son's knowing it. For a photo of how Yoder looks today, see the Herman group shot on page 2.



Mickey Goldsen, professional manager of Leeds Music Corp., "hits the road" every Saturday to sail the ocean off Manhattan Beach with Al Brackman, of Robbins. This candid photo was made of Goldsen last week in his boat. That's a photograph at left. Wife Addie Goldsen was piloting the boat when Brackman snapped this shot.

Immortals of Jazz

Born in New York's Harlem Aug. 8, 1907, Benny Carter came from a musical family. At 9 young Benny was a milkman's assistant at a dollar a week. Delivering for a laundry, learning the upholstery trade and various other odd jobs kept him busy until he started piano. That gave way to trumpet, but the day he got the horn he found it didn't "sound so good" so he traded it for an alto sax. Bubber Miley got him his first job. Jobs with Charley Johnson, Duke Ellington and Horace Henderson, at Wilberforce University, followed. Benny took over the Henderson band in New York, but gave it up to join Fletcher Henderson. A short spell with Chick Webb and a year with McKinney's Cotton Pickers led to his own band again in 1933. Two years later he went to Europe, stayed three years arranging for BBC and leading his own band, and returned in May, 1938, to the States. Meanwhile Benny had been making many famous hot records, playing both alto and trumpet, which he had since learned all over again. Carter's arranging talent also had been developed by now, so once again he started out on his own. Today, one of the best of the alto saxists, and widely respected as a trumpeter and arranger, Carter is struggling with his band. Because of his superb musicianship, his personality and his devotion to the real jazz music, Down Beat names Benny Carter for its "Immortals" honor.



BARBARA MOFFETT (Ousted from Jack Coffey's band)

Wolverton Played An Electric Banjo in '37

Chicago.

To the Editors:

A recent Down Beat stated that Sleepy Hall invented the electric banjo and "just brought it out recently." I personally jammed with Joe Wolverton, formerly of NBC, when he played electric banjo almost three years ago! That is what I know. Here is what I think:

I don't blame you guys for not giving any space to steel "Hawaiian" guitar; it is definitely a bastard instrument and the Cob of all corn. But! I happen to make my only income playing steel guitar, and do my utmost to play modern, even if it isn't good. Due to that fact I'm strolling in a joint for beans and a bed for my wife and offspring.

Understand I'm not griping, because I'm happy. Happy because every musician who comes in the joint pays me a fine compliment. A few local leaders have even offered me a job, but at least one of these told me he didn't hire me because I couldn't read. That's a lot of B. S. I read as good as any of them. The real reason they turned me down is because I can't play the kind of crap they expect on a steel guitar, and I wouldn't play it if I could. I have put in four years of hard work trying to create a style of modern steel guitar. The only way I can back this up is to have one of your

RAG-TIME MARCHES ON...

TIED NOTES

FATOL-GARRETT—Nick Fatool, drummer with Artie Shaw, and Dorothy Louise Garrett of Douglas, Ariz., early last month in Las Vegas, Nev.

HERDELL-BALDEN—Wayne Herdell, piano and arranger with Sonny Burke's band currently playing Lake James, Ind., and Maureen Balden, in Angola, Ind., Aug. 19.

HARN-PAWLOSKI—Harold Hahn, drums with Sonny Burke's band, and Frances Pawloski, in Angola, Ind., Aug. 19.

WORRELYMANN—William Worrell, trombonist formerly with Lawrence Welk's band, and Betty Eymann, at Leavenworth, Kan., Aug. 20.

LEFAVE-BURNET—Carmen LeFave, accordionist with the Romany Trio, and Bette Burnet, at Old Stone Church, Cleveland, recently.

LINDERMAN-TOMLINSON—Eddie Linderman, saxist-band leader of Crawfordville, Ind., and Jane Tomlinson, in Grand Rapids, Mich., Aug. 18.

BALL-LAZZARRO—Keith Ball, Springfield, Mass., band leader, and Rena Lazzarri, vocalist with his band, in Springfield, Aug. 31.

JOVIE-HOUSER—Harold Jovie, Down Beat radio columnist and ad staff man, and Mildred Houser of Chicago, at Beverly Shores, Ind., Aug. 17.

WILLIAMS-ATKINS—Guy Williams, Santa Fe, N. M., tenor man, and Ella B. Atkins, in that city Aug. 14.

CUNNINGHAM-MILLER—David H. Cunningham, engineer for the RCA-Victor Corp., in Camden, N. J., and Sarah E. Miller of Jermyn, Pa., Aug. 17, in Methodist church, Bethany, Pa.

DEMATO-SHIRLEY—Billy DeMato and Beulah Gaylene Shirley, both vocalists with Dick Stable's band, in Newport, Ky., Aug. 19.

FERRY-KEMP—Marie Ferry, guitarist with Jean Wald's band, and Harry Kemp of Savannah, Ga., in Pittsburgh recently.

MILLER-APPLAN—Ducky Miller, tenor saxist with Brad Hunt's Pittsburgh band, and Dorothy Applan of Mansfield, O., in that city Aug. 11.

STRONG-CALVIN—Casper Strong, proprietor of the Palais Royale, Lansing, Mich., and Rosemary (Tabby) Calvin, vocalist with the WWJ Sophisticates, in Detroit recently.

WRIGHT-ROLLAND—Charles Wright, band leader at New York's Stork Club, and Dawn Rolland, in New York Aug. 11.

ST. GERMAIN-CARLSON—Kay St. Germain, radio singer who has sung with several bands, and Jack Carlson, film actor, in Los Angeles Aug. 25.

NEW NUMBERS

KREUZER—Son born to Mrs. Barton Kreuzer in Hollywood, Aug. 26. Dad is head of RCA-Victor west coast recording.

BREWER—Daughter born to Mrs. Robert Brewer in Los Angeles, Aug. 24. Dad is producer of Bing Crosby's Kraft Music Hall show.

FINAL BAR

BRAINE—Robert W. Braine, 44, composer and one time staff pianist on the New York NBC staff, a suicide by illuminating gas in his home Aug. 22. A graduate of the Cincinnati Conservatory and former violinist with the Cincy Symphony, Braine composed *Concerto in Jazz*, *The Raven*, *SOS*, and numerous others.

LOESCHER—John A. Loescher, 49, an assistant director and producer for CBS, Aug. 22, in his home in Palisades, N. Y. A paralyzed side led to his death.

LEWIS—John W. Lewis, 51, Texas orchestra leader, committed suicide by inhaling carbon dioxide gas from the exhaust of his car, in a canyon near Los Angeles, Aug. 20.

GLUSKIN—Dr. Elias Gluskin, father of Lud Gluskin, CBS musical director in Hollywood, died Aug. 23 at his home in Brooklyn, N. Y.

CHORDS and DISCORDS

Are There Ethics In The Music Business?

Cincinnati.

To the Editors:

Is there such a thing as ethics left in the music business? Do all leaders grant girl vocalists leaves of absence because of illness, then fire them when they are flat on their backs. Doesn't an agreement mean anything to these leaders? Do they all publicize the new girl before the old one knows she's been fired? Is this the code of the music business or have I been just an isolated victim? I am writing this from my sick bed, where four days ago I received, indirectly, the shocking news that I had been replaced.

Let this be a warning to girl singers. Demand a written contract when you go to work for any band. Verbal understandings are worthless, I've learned, and it's taken me four years to find out.

BARBARA MOFFETT
(Ousted from Jack Coffey's band)

Wolverton Played An Electric Banjo in '37

Chicago.

To the Editors:

A recent Down Beat stated that Sleepy Hall invented the electric banjo and "just brought it out recently." I personally jammed with Joe Wolverton, formerly of NBC, when he played electric banjo almost three years ago! That is what I know. Here is what I think:

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sleuths come down and dig me. And if you don't I'll quit buying your rag every two weeks and I'll borrow it from one of my friends.

HAROLD LEAMING

Says Barnett Was A 'Bad Bringdown'

Detroit.

To the Editors:

I play sax and gob-stick and am conscientiously interested in listening to style sax men of farflung fame. There should be no doubt in any musician's "Body and Soul" that Coleman Hawkins is by far the most gifted exponent of expressing beauty and technique on the saxophone. I know there are other musicians who have their choice and the right to prefer "ricky-tick" to "righteous dig." But I wanted to ask fellow musicians' opinions of Charlie Barnett. With all my heart I believe he plays a marvelous horn and the band really sends me. But I want to inquire why such a man of such fine musicianship should act like a small time jerk in front of his band. I gladly rushed pell mell out to the ballroom where he played, and gladly paid my half buck admission. But I tell you, brother horn blower, this man of the hour might as well have been a cigar store Indian. Barnett refused to sign autographs (a silly thing, I'll admit, but nevertheless one of those little things that decide the caliber of a worthy musician leader.) At one time I attempted to honor myself and shake the hand of a "solid guy." But it turned out to be the old "blow-off." As a fine musician, Charlie Barnett is tops with me along with "Bean," Young, "Tex," etc. But as a gentleman I am afraid Mr. Barnett is a jerk.

Please forgive me blowing my top, but I feel a burden off my chest.

D. HAMILTON

Crosby Band Now Stinks — Lehman

Chicago.

To the Editors:

I genuinely love the Crosby band's Dixieland style, and I boast a collection of several dozen Bob Crosby records, so I believe I know what I'm talking about when I say that since Fazola and Butterfield left, the band positively stinks. It is my honest belief that the band has slipped the most this year of any big name band. In this year's Down Beat poll all of my friends who are Crosby enthusiasts together with myself will vote unanimously for Jess Stacy, Ray (Modulate to Next Page)

Chords

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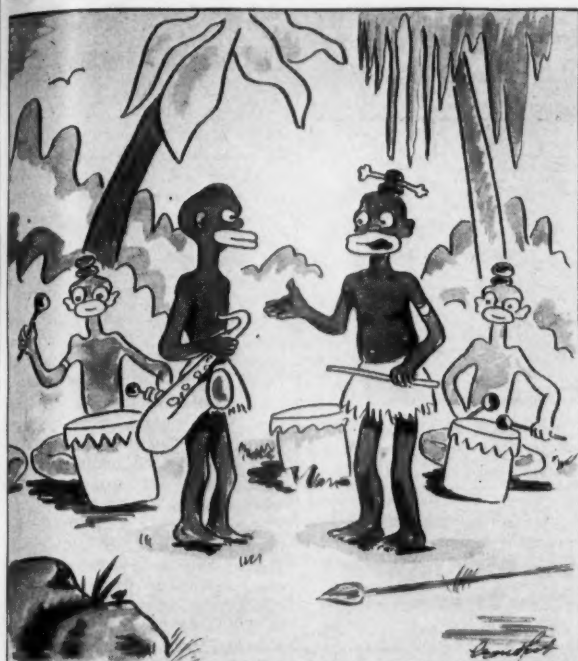
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"My Lip's Still Giving Me Trouble."

Chords—

(From Page 10)

Banduc, Bob Haggart, Nappy La-
mare, Eddie Miller and Muggsy
Spanier. But we'll have to turn
to Jimmy McPartland's band for
"Faz." And to Artie Shaw's for
Butterfield. But unless someone or
something instills a little some-
thing (Fazola would be the best
medicine) into the reed section, I
predict that the Dixieland dispens-
ers will fall several spots from the
third place they grabbed in last
year's poll.

JESSE E. LEHMAN

'Finest Guy There Is' Is Gene Krupa

Columbus, Ohio.

To the Editors:
I would like to tell you about the
finest guy there is. His name is
Gene Krupa. I saw him at Cedar

Point and he treated me like he
knew me for years. He gave me
his music to *Apurksody*, his theme
song, took me behind the band-
stand and posed for three or four
pictures with me, and he gave me
five pictures, all autographed.
That is why I think he is the No.
1 finest guy in music.

LOUIE MCMILLAN

Here's a Lesson For the Chirpers

Los Angeles.

To the Editors:
I suggest that when girls—and
the fellows, too, for that matter—
study voice in order to sing with
bands, that they also study pro-
nunciation.

Beautiful is not bew-da-ri
Happiness is not hep-e-nuss
Gordon is not gar-dun
Roses is not ro-zux
Window is not win-da
Angel is not aya-jul
Heaven is not hev-vun

S. MARCH



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Said Ingle to the Prexy: 'Hello, Stinky, What Goes?'

BY DON LANG

"Hello there, Stinky! What
goes?"

If you were headmaster at one
of the leading military and prep
schools in the country, a school of
dignity and unblemished reputa-
tion, and a late evening phone call
brought a raucous voice saying
that—WOW! Somebody would
have to get on the carpet and
humble himself in the dust.

But the Rev. Don Henning, new
prexy of Shattuck Military Acad-
emy at Faribault, Minn., nearly
blew his top when he heard that
loose greeting, for he recognized
the voice of his old pal, Red Ingle,
tenor man with Ted Weems, who
happened to be playing a one-

nighter at Excelsior Park just out-
side Minneapolis.

Red and Henning were band and
classroom sidekicks back at the U.
of Michigan. While they were in
college Don often confessed to Red

that his ambition was either to
play lead fiddle with Whiteman
or be Archbishop of Canterbury.
The younger ideas, bands, jazz and
records still take Henning out.
And he still gets his kicks from
hearing about his old band and
college pals.

How Fred Waring's unique or-
ganization functions, an interest-
ing, comprehensive probe into its
machinery, with pictures, will be a
feature of the next *Beat*, out Oct. 1.

Tommy Dorsey Is Put on the Spot I Hate T.D. Challenges Park Breck I Like T.D. Argues Thana Lou Haggard

This stimulating debate is just one of the interesting articles in the new *Music*
and *Rhythm*—pocket size music magazine covering the entire field, for every-
body. The first issue will be on display at Newsstands, Bookstores and Music
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Venuti Stops Clowning; His New Band Excites

BY DAVE DEXTER, JR.

Ten years ago they called Joe Venuti "the world's greatest jazz violinist."

It was true again five years ago.

And it's true today.

Except this time, maybe, something may happen. It's high time. Caught at Frank and Vince Dailey's Meadowbrook Club in Jersey last month, where he clicked big enough to win himself and his band a return ticket later during the fall season, Venuti revealed himself to be leader of a new band which sounds wonderful in spite of (or maybe

because of) chopped-up stock arrangements.

Kid Plays Wonderful Trombone

The 1940 Venuti band has a good beat but misses a guitar. The saxes are okay and the brass terrific. It should be, with Ziggy Elman blowing as only Elman can, taking all



Joe Venuti, no longer a funny man, has a band with fine possibilities.

the "go" work and carrying the entire section along brilliantly on ensembles.

But don't lose a kid named Lou Campbell. He plays trombone. And a gob of it. Afraid to try nothing, Lou's guts are breath-taking. Visiting musicians and others in the trade were pop-eyed watching Elman and Venuti, but when they spotted Campbell's sensational horn they gave up. Another year of hard work will bring more consistent efforts. But it may also tame Lou down enough for him to lose the drive that makes him, right now, a second Ten. The kid is dynamite. And modest. He is trying to find a teacher so he can learn how to play trombone.

Not a Clown Anymore

But back to Venuti. Those crazy stories about him haven't helped him as a leader. Just because the guy's sense of humor is 'way out of proportion he's taken a beating until most everyone thinks of him as a clown. Down in his heart that's the last title Joe wants. He's too much of a musician.

The Venuti fiddle hasn't slipped. The spark that made it cut through those old Whiteman records, and the duet stuff he waxed with Eddie Lang, hasn't flickered. It has gained. Venuti plays today as he never has before. Ask him. Hear him. It's hard to hear over the Meadowbrook p. a. system unless you're right next to the stand. But with Venuti up front, that's the only place to be.

Can't Forget Venuti's Playing

There's only one Venuti. Once in a while a kid pops up, the trade starts talking, he gets some press

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SHEET MUSIC BEST SELLERS

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Sierra Sue (Shapiro, Bernstein)
The Breeze And I (Mack)
Fools Rush In (Bregman, Veece, Conn)
When The Swallows Come Back (Witmark)
God Bless America (Berlin)
I'm Nobody's Baby (Follet)
Make Believe Island (Miller)
Blueberry Hill (Chappell)
I'm Stepping Out With A Memory To-night (Robbins)

SONGS MOST PLAYED ON THE AIR

I'll Never Smile Again (Sun)
All This And Heaven Too (Ranick)
I'm Nobody's Baby (Follet)
Sierra Sue (Shapiro, Bernstein)
Fools Rush In (Bregman, Veece, Conn)
Orchids For Remembrance (Miller)
Blueberry Hill (Chappell)
When The Swallows Come Back (Witmark)
Nearness Of You (Famous)
Practice Makes Perfect (BMI)

RECORD BEST SELLERS

I'll Never Smile Again (Tommy Dorsey)
The Breeze And I (Jimmy Dorsey)
Sierra Sue (Bing Crosby)
Ballad For Americans (Bing Crosby)
Six Lessons From Madame La Zonga (Jimmy Dorsey)
I'm Nobody's Baby (Judy Garland)

Two Minny Men With Thornhill

Minneapolis — George Paulson, former Chet Groth pupil here, has already completed several weeks with the Claude Thornhill band, as has Bernie Sundemeier, local bass man who joined after Paulson. . . Reports have Karl Kates, who left here a few months ago for L. A. to be with both Sonny Dunham and Will Osborne. Kates was one of the Twin Cities' best clarinet men. . . Bobby Jones, erstwhile Red Nichols tenor man, back in town "looking for anything" after the Nichols' band bustup the end of last month.

and then it's over. But Venuti can saw off one chorus and it will last in your memory a decade.

Besides Joe, Ziggy and Campbell, the band includes Kay Starr, a pudgy brunet who gets off the vocals with Don D'Arcy adequately; Elmer Beecher and Dave Holdings, tenors; Musky Ruffo and Emmett Frizell, altos; Tommy Lewis, Bill Mabe and Lyle Nelms, trumpets; John Grassi, trombone; Don Bye, piano; Barrett Deems, drums, and George Butterfield, bass. Venuti won't use a guitar. He says he never will until another Eddie Lang comes along, and that's just wishful thinking.

High Time Joe Clicked

The Rockwell office is supposed to be pushing Joe's band. Right now Venuti is closing a deal to record with the band. It looks as if things may happen. But it's about time. Joe is serious now, he's playing better than ever, his band is really good and all he and his boys need is a push—good bookings, more air time and a couple of juke box naturals.

But don't call Joe a clown. He may punch you in the nose. Or if he doesn't, his friends will. Joe's trying to be serious now and get somewhere. With the proper handling by the Rockwell office he can't miss.

Can Music & Militarism Mix?

Are Musicians Useless in Wartime?

Will Conscription Break Up the Name Bands?

Read the straightforward opinions on these questions in *Music and Rhythm*, out Oct. 1. *Music and Rhythm* covers the American music scene completely. Look for it at your Newsstand, Music Dealer and Bookseller.

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Movies Grab Name Bands

BY CHARLIE EMGE

Los Angeles—The use of name bands in current movies seems to be developing into what approaches a major film trend, according to indications here. Paramount has Orrin Tucker set for "You're the One"; Matty Malneck in "Love Thy Neighbor," and same studio is negotiating with Count Basie for a flicker spot.

Sam Coslow, ace songwriter now heading his own movie firm, Veeva productions (RKO release), is just about set on a deal to feature Glenn Miller in his next production. Final papers weren't signed at writing, but Coslow said the deal was so near completion that he had assigned writers to go to work on the script.

Over at RKO Kay Kyser and his boys are busy on their second film at this studio. Horace Heidt and band will be featured in Goldwyn's "Pot O' Gold," which will be based to some extent on the idea used on Heidt's radio commercial. Also on a movie lot a good part of the time is Artie Shaw, who is handling the music chores on the Morros-Stillman production "Second Chorus" (Paramount release), and will also enact a bandleader role in the film. Benny Goodman was signed for the band spot in Republic's "Hit Parade" but was forced by illness to cancel out.

New York News-

(From Page 2)

into a huge mob. Jimmy is hot. He proved it again at Wildwood.

Powell Band Looks Good

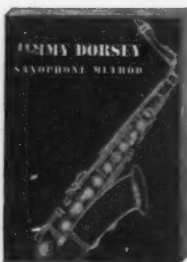
The new Teddy Powell band, in rehearsal, shapes up as far better than his band of last year. And when Pete Dean sings and dances *Rhumboogie*, look out. At writing, Teddy is all set to reopen the Door and make it a hangout for musicians and cats.

"Something different" is Spud Murphy's promise now that he has pulled out of his unsatisfactory NBC setup and is rehearsing a new band. . . Bobby Byrne replaced Sheldon Manne, drummer, with Dick D'nar. . . Ford Leary, big-chested trombonist and singer of *Shadrach*, left Larry Clinton to go with George Hall, who plans to team Ford's singing with Dolly Dawn's.

Henry Wells is back with Andy Kirk. Kirk wanted that Freddy Beckett man with Harlan Leonard, but Beckett refused the offer because "I worked for Andy once and he couldn't see me." Wells, who sings passionately, tried his hand at leading his own band a while back, but it was a bad flop. Kirk shortly will cut some rare jazz for Decca's forthcoming album of Kansas City jazz.

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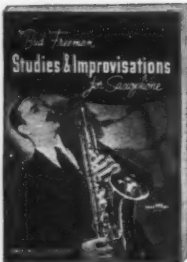
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Alec Meets Team . . . Left to right here are Tom Bennett, Alec Templeton and Edward Mabley, shown in New York while Alec attended the Ford Exposition where music used was written by Bennett and Mabley, a new tunesmith team. Bennett is better known as producer of NBC's "Chamber Music Society of Lower Basin Street" program, Monday night musicians' show.

Canada Now Has a Fine Kirby Band

BY DUKE DELORY

Toronto—Jimmy Namaro brings his ensemble a la Kirby into a spot in town here soon, having just concluded a successful date on the Circus Roof atop the Royal Connaught Hotel in Hamilton. Jimmy's library contains a great many of his own jazz concoctions of classical numbers, among them Grieg's *Peer Gynt Suite* in its entirety. But it jumps, the Namaro way, with Jimmy beating away at his combination marimba-xylophone, which he calls a "Namarophone."

Can't Get Back to States

On bass and vocals Jimmy has Sammy Levine, Ned Clashini's hot (and I mean just that) accordion, both of whom help the maestro in the arranging department. Rounding out the combo are Harvey White on piano, Sid Pearl on drums, and on tenor and clarinet the Scottish jazzman, Benny Winestone, who has all but given up hope of ever getting his papers cleared so that he can cross to the States.

At conclusion of his fifth record breaking run at Springbank Park this month, the fine Frank Crowley crowd will stay on the western Ontario gravy train for the fall and winter season, working the Masonic in London thrice weekly, twice a week at the Masonic in St. Thomas, and there'll be plenty of gigs for their Friday nights.

Bert on Hot Flute

Bert Niosi and Doug Hurley kill the customers with their hep duet on *Hear My Song, Violette*. But the payoff comes when Bert rides the tune out righteously with hot flute.

A couple of right guys on the wrong job are drummer Reif McGarvie and 88-ist Johnny Burt, working the Old Mill with Joe De Courcy. Crowd that habits the Mill just don't dig the right kinda jive. So McGarvie laments, "I aint had no opportunity to batter my tubs properly since I can remember." Whereupon Burt retorts, "Yes, my friend, they are true words; but don't forget, we been eating regular, which is indeed a novelty."

Do Dictators Stimulate Music Composition?

Beethoven Lived in Napoleon's Day. Will the Future Beethoven Live in Hitler's Time?

The opportunities offered in the great music centers of pre-war Europe cannot compare with those obtainable in America, says Siegmund Levarie in the first issue of MUSIC and RHYTHM, out Oct. 1. MUSIC and RHYTHM will appeal to every type of music lover. See your dealer.

Petrillo—

(From Page 1)

wages and more employment opportunities for musicians.

Petrillo's Turn to Act

Quoting Petrillo's recent remarks that he could see no difference between Heifetz and "a fiddler in a tavern" and that the instrumentalists were musicians and hence "belong to me," Tibbett added:

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"To permit a man of this stamp to take control of music and musical artists in this country would be to place the most cherished fruit of our culture in grave danger. As artists, as members of a labor organization, and as free and self-respecting Americans, we have no choice but to fight." At press time it was Petrillo's

turn to act. He was to show cause why a permanent injunction against his ruling should not be granted the A.G.M.A., whose total membership is only 1,800. Because few others have ever dared fight Petrillo, Tibbett's battle has aroused widespread attention throughout the labor world, and in all parts of show business, too.

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Duke Ellington

26732 *Would You Be So Kindly . . . *Don't Let It Get You Down
Leo Reisman

26733 You're Driving Me Crazy . . . Exactly Like You
Quintet of the Hot Club of France

26725 *Guaira—Canto Indio . . . *Mi Conga—Conga
Xavier Cugat and his Waldorf-Astoria Orchestra

26726 *Island Serenade . . . *My Tane
Ray Kinney and his Hawaiian Musical Ambassadors

26717 *I Could Make You Care . . . *The World Is In My Arms
Tommy Dorsey

26719 My Greatest Mistake . . . *At a Dixie Roadside Diner
Duke Ellington

26695 *Forgotten—Waltz . . . Melody of Love—Waltz
Wayne King

26696 *Dough-Ra-Me . . . *A Ghost of a Chance With You
Lionel Hampton

26677 Dusk . . . Blue Goose
Duke Ellington

26736 *Our Love Affair . . . *That's For Me
Tommy Dorsey

26668 Mary Had a Little Lamb—Musical Caricature . . . Body and Soul—Piano Solo
Alec Templeton

26662 *The Bride Comes Home . . . Workout
Hal Kemp

26663 Old Man Blues . . . Nobody Knows the Way I Feel
Sidney Bechet and his New Orleans Feetwarmers

26734 Cynthia . . . One Look at You
Kenny Baker

26654 April in Paris . . . King For a Day
Artie Shaw

26737 *A Song of Old Hawaii . . . *South of Pago-Pago
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Basie's Blues First Rate; Bechet's Vocals Spoil Wax

BY BARRELHOUSE DAN

Best blues Count Basie has recorded since he jumped the Decca label pops up this week under the title *You Can't Run Around* (Okeh 5690) which allows plenty of space for Jimmy Rushing's vocal, the leader's soft piano, and a full Tab Smith chorus on alto. Reverse, a Jimmy Mundy special tagged *Super Chief*, is just a series of riffs with Buddy Tate's tenor prominent. The Count has done better, but his disadvantage is that he already has set a tremendous par and unless his wax output is terrifically outstanding it automatically becomes subject to adverse criticism.

Bechet Can NOT Sing
Sidney Bechet, for example, goes

clear off his nut on his newest sides (Bluebird 8509), *Sidney's Blues* and *Make me a Pallet on the Floor*. Not that his soprano-clary stylings aren't acceptable, but his singing, on both titles, is so bad it cancels the effectiveness of his instrumental genius, and also the superb piano on the "A" side. Now that it's been proved that Sidney is not an old man it might be well to be frank in pleading with him, at this late date, to forsake his sorrowful vocal attempts and stick to his wares. His solos are always eagerly awaited. But not that out of tune singing style.

Grappelly-Reinhardt

"You're Driving Me Crazy" & "Exactly Like You," Victor 26733.
Stephane's fiddle on *Exactly* is

Say It Isn't So

Listed in the current Columbia releases is a side (No. 35594) titled *Nostalgia* played by Benny Goodman's orchestra. Arranged by Eddie Sauter, the title is misleading unless one checks the label carefully. Not a blues, it's a dirge-like performance unlike anything the Goodman gang has recorded before.

And it's a waltz!

the closest thing to Venuti yet recorded, despite a stodgy arrangement and an awkward rhythm section. Django's guitar is on the beam, on both sides. Followers of both Grappelly and Reinhardt can't miss on these. And there are no Jerry Mengo vocals to spoil things.

Cab Calloway

"Ghost of a Chance" & "Come On With the Come On," Okeh 5687.

Nice of Cab to give Chu Berry a whole side to demonstrate his ability on tenor. *Ghost* is all Chu, and wonderful Chu, but sounding in spots like he has been influenced considerably by Hawkins of late. There's also more Berry on the "B" side, plus a few bars of Dizzy Gillespie trumpet, a full Calloway vocal, unfortunately, and nice clarinet bits. Note Cosy Cole's hide thumping—solid all the way but in good taste. Except for Cab, some nice jazz here.

Duke Ellington

"Harlem Air-Shift" & "Sepia Panorama," Victor 26731.

Barney Bigard hogs the first, neatly. But the better performance is *Panorama* which shows off some of the weirdest sax figures ever played, plus a batch of miraculous James Blanton bassing and a short, ultra-delicate Ben Webster tenor bit. The Duke's band is at its peak now. Never has it recorded so well as on its recent Victor sides.

Red Nichols

"Beat Me Daddy" & "Lowland Blues," Okeh 5676.

Harry Jaeger's "kick" singing and Bill Maxted's boogie piano shine on *Daddy*, although the performance as a whole is inferior to the original Will Bradley waxing. Reverse side is a commercial blues taken at too-fast tempo. Jaeger again sings. On the whole, however, encouraging, coming from Nichols.

Fats Waller

"I'll Never Smile Again" & "Stayin' at Home," Bluebird 10841.

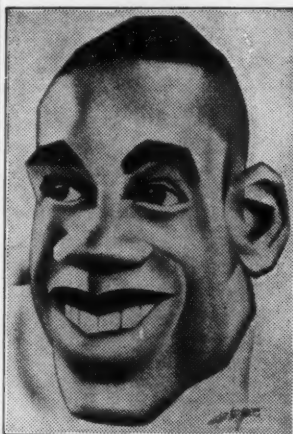
Waller's subtle satire is a marvelous tonic. Playing straight, with his tongue in his cheek, he knocks out *Smile Again* in wonderfully humorous fashion, and at the same time, plays beautiful piano. Coupling is an original which doesn't mean much either way, aside from the piano.

Andrews Sisters

"Hit the Road" & "Ferryboat Serenade," Decca 3328; "Oh He Loves Me" & "I Want My Mama," Decca 3310.

First tune is a play on current Broadway smart-talk, and even with the band boys helping, the girls' close harmony doesn't add up to much. Other three are almost all alike, in the same Andrews groove. Maybe Vic Schoen's arrangements for the kids are becoming stale. Schoen, with a pick-up outfit, does a competent accompanying job here.

Not Forgotten



Chick Webb is commemorated this month by Decca with the issuance of 12 of the best sides the mighty little drummer made with his band. Webb, one of the great figures of jazz, who came up the hard way after starting as a newsboy in Baltimore, died in June, 1939, at the peak of his career. The new Webb album is a posthumous tribute to his work.

Woody Herman

"Deep Night" & "Whistle Stop," Decca 3332.

The blues busters look good here. Nicely contrasted, *Night* shows the Herman herd in a "pretty" groove with a good beat and tasty, ably-performed solos by Hy White, guitar; Toby Tyler, trombone, and Woody on clarinet. Reverse is a *Tuxedo* sort of tune by Zilner Randolph with sharply-executed ensembles featured. Again Woody solos, and there's a brief bit of Neal Reid's forceful plunger trombone. Bull's-eye stuff.

Webb Memorial Album

"Don't Be That Way," "It's Over Because We're Through," "You Shaved Me the Way," "Clap Hands," "Liza," "A-Tisket A-Tasket," "Indecision," "On the Sunny Side of the Street," "A Little Bit Later On," "Sing Me a Swing Song," "In a Little Spanish Town" & "The Dipsy Doodle," all 10-inch sides in Decca album 138.

Decca is far ahead of its competition in merchandising record sets. The Crosby and Chick Webb albums this month are just a portion of what Jack Kapp's firm is accomplishing. This collection of Webb masterpieces, selected by George Simon, gives one a well-rounded view of the great little hunchback's crew when it was at its peak. Ella Fitzgerald and Taft Jordan are most prominently featured, but there are solos and arrangements by most everyone ever connected with Chick's aggregation before its leader died just 15 months ago. Best of the batch: *Don't Be That Way*, and *Sunny Side of the Street*. Best Ella: *A Little Bit Later On*.

Harry James

"Flash" & "All or Nothing," Col. 35587.

Flash is just that. But Harry has played worse. Piano helps it above the mediocre class. Reverse is all Frank Sinatra vocal. The band has a long way to go.

Dick Jurgens

"Goodnight, Mother" & "Crosstown," Okeh 5730.

An excellent record—for sailing out the window. *Goodnight, Mother* is the most asinine, insincere and out-and-out phoney tune recorded in all the years that this correspondent has been spinning a turntable. In the same class with Gray Gordon's horrible *I Am an American*, the idea behind the song concerns a boy who won't go overseas to fight. Harry Cool does the vocal, a black mark against a young guy who up until now has distinguished himself by clean-cut, legit singing. A stinkeroo of the first water.

Reverse is a well-played commercial pop, a juke-box natural. Cool's vocal is as good as his *Mother* vocal is lousy.

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Glenn Miller

"What's Your Story Morning Glory?" and "Crosstown," Bluebird 10832.

The Miller band, from the leader down to the instrument boy, got off on a Luncford kick last July in Chicago. The "A" side here is the result. Definitely Negroid, in treatment and mood, *Morning Glory* shows the band at its best, playing soft, weird jazz with emphasis on ensembles. Tex Beneke does an okay vocal and his opening tenor bit is first rate. Reverse is just another pop, but in this case it shows Jack Lathrop's vocal instead of the usual Eberle item.

Earl Hines

"Call Me Happy" and "Blue Because of You," Bluebird 10835.

The band that is no more made some good records, but neither of these is in that group. *Happy* has a good beat and a couple of competent solos; the reverse is almost all Leroy Harris vocal. Hines does not feature himself enough, which is just the opposite of

Lionel Hampton

"Blue" and "Jivin' With Jarvis," Victor 26724.

Too much Hampton vibes, a good beat and downright corny vocal belches sum up these. Lionel is still hogging the wax and the monotony of his hammering is become obvious to even his most rabid followers. The King Cole Trio, with Oscar Moore on guitar, plus the drumming of Al Spieldock backs Sir Pops up, but not enough.

Jazz Gillum

"Longest Train Blues" and "It Sure Had a Kick," Bluebird 8505.

The harmonica spoils both sides, but Gillum's lyrics are earthy and sincere. All in all, a so-so race record, strictly blues.

Jimmy Dorsey Album

"Swamp Fire," "Rigamarole," "Cherokee," "A Man and His Drum," "Keep a Knocking," "Major and Minor Stomp," "Contrasts," "Perfidia," "Duck in Upper San-ducky," "Flight of the Bumble-Bee," "John Silver" & "Parade of the Milk Bottle Caps," in Decca album 135, all 10-inch sides.

Still another Decca package of worthy jazz. Best of the batch is *Major and Minor Stomp*, in a jump vein, although Jimmy's theme *Contrasts* (once known as *Oodles of Noodles* until Toots Camarata dressed it up and changed titles) shows the band in a marvelously relaxed, subdued and yet gutty form. All of these are reissues. And except for stuff like Buddy Schutz' drum solo on *Man and His Drum*, is far above the average stuff being played by today's big bands. Sells for \$2.60 complete in a fancy album.

Hodes' Blue Three

"I Found a New Baby" & "Four or Five Times," Signature 101.

A new phono label makes its bow with this release, which features Rod Cless on clarinet; Art Hodes, piano, and Jimmy Butts on bass. Supervised, financed and released by an amateur clarinetist, Sticks Thiele, of 601 West 26th street, (Midtown Warehouse) New York City, *Baby* and *Times* are both good samples of the righteous jazz with most of the spotting going to Cless, who gave up teaching to play with Spanier's Ragtimers and who has been doing little since. Hodes' brief pianistics are noteworthy, also. The disc peddles for a buck. An enterprise like this deserves support.

Mildred Bailey

"Blue" & "I'll Pray for You," Col. 35589.

A grand combination, Mildred, Teddy Wilson and arrangements by Ed Sauter. *Blue* is really indigo, with a wealth of feeling and a gorgeous Wilson chorus. *Pray* isn't as good. And the chamber backgrounds are still there. But La Bailey remains the greatest of girl singers of this era.

Watch for her double-sided disc of *Frankie and Johnny* with Wilson and Roy Eldridge featured.

Charlie Barnet

"Peaceful Valley" & "Reminiscing," Bluebird 10846.

Soulful Barnet tenor, for a change, and striking sax ensemble work add up to top drawer stuff on *Valley*. The band has seldom played more moody, sincere jazz. "B" side also is slow and weird, with a clammy atmosphere. Not as outstanding as *Valley* and strictly for the Barnet followers.

(More Reviews on Next Page)

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She Really Swings



New York—Hazel Scott's terrific keyboard technique has placed her at the very top among jazz artists. She appears nightly at Cafe Society but prefers dropping in, after the job, on guys like Zutty and Eldridge to get her kicks.

Stokowski Youth Ork On Records

Symphony No. 5 in E Minor (The New World)—Dvorak, six records by the All-American Youth orchestra, Leopold Stokowski conducting. Columbia Masterworks.

This distinctly American symphony is more than adequately performed by a group of youngsters who already can be rated as sixth or seventh among the major symphony orchestras in the country. The "Largo" in particular is distinguished by its beauty of performance.

Symphony No. 2 in D Major—Brahms, six records by the Philadelphia Symphony under the direction of Eugene Ormandy. Victor Red Seal.

Symphony No. 2 is the most melodious, the easiest to understand, the most colorful and the gayest of all the Brahms symphonies. Dr. Ormandy's performance has won praise from the country's most competent critics.

Violin Concerto in D Major—Tchaikovsky, four records by the Chicago Symphony, Frederick Stock, conductor with Nathan Milstein, violinist. Columbia Masterworks.

The Concerto in D major, one of the most difficult works for violin, is capably handled here by Nathan Milstein and highlighted by occasional passages of great brilliance.

Quartet No. 4 in C Minor—Beethoven, four records by the Coolidge Quartet. Victor Red Seal.

In its worthy project of recording the entire Beethoven cycle of quartets, the Coolidge Quartet this month waxes Quartet No. 4. No quartet in the world commands quite the prestige of the Coolidge group, and these sides show why.

Selections from the organ Music of Franck—Four records by Dr. Charles M. Courboin, organist. Victor Red Seal.

The selections range from the whimsical "Pastorale" through the solemnity of the "Chorale No. 3" to the sonority and nobility of the "Piece Heroique." The interpretation is eloquent, the recording superb.

Dido and Aeneas and Se Florindo E Fedele—Marion Anderson, one record. Victor Red Seal.

The rich and eloquent voice of the great Marion Anderson is heard here in two selections—one the lament of Queen Dido, the other, the well-known Italian air.

BOB WHITE



THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Banks Street, Chicago)

New York—Highlights and impressions gleaned on a spin 'round Manhattan's turntable:

Sharps—Nightly stops at Nick's in the Village where jazzmen and hot fanciers congregate. Hackett is back, leading the ex-Summa Cum Lauders with Sullivan-Wettling

Lunceford-Basie Tune Cut by Sonny Burke

Chicago—Four sides were waxed by Sonny Burke and band here Sept. 3 for the Okeh label. Supervised by John Hammond, Burke's unit cut its theme, two pops and an original by Burke titled "Jimmy Meets the Count." Latter tune, in stomp tempo, combined Lunceford and Basie riffs with Wayne Herdell's piano spotted. Burke is slated for a long run at Brooklyn's Roseland Ballroom starting Sept. 29.

Deane Kincaide Joins Ray Noble

Chicago—Deane Kincaide, who has been playing tenor and arranging for Joe Marsala at the Hickory House in New York, moved into the Ray Noble band at the Palmer House here last week in place of Jack Chaney, who returned to the west coast. Kincaide will both play and arrange with Noble.

Two New Crosby Albums Good

—BY BARRELHOUSE DAN
"Dixieland Jazz" Album

"The Dixieland Band," "Between the Devil and the Deep Blue Sea," "Come Back Sweet Papa," "Smokey Mary," "Sugar Foot Strut," "At the Jazz Band Ball," "Muckrat Rumble," "Dixieland Shuffle," "Royal Garden Blues," "Squeeze Me," "Wolverine Blues" & "Panama," all 10-inch sides, in Decca album 132.

All reissues, Decca has rounded up the very best samples of Bob Crosby records and packaged them, smartly, in an exceptionally neat album with an explanatory booklet prepared by Leonard G. Feather. The music is typically Crosby, mostly all 2-beat, and shows off such now-absent talent as Yank Lawson, Bob Zurke, Warren Smith and Joe Harris, with plenty of Matlock clary on tap. For Crosby followers here's a helluva buy.

Bing Crosby

"Ballad for Americans," four 10-inch sides in Decca album 134.

Backed up in noble fashion by the Ken Darby singers and Victor Young's Decca Concert ork, Crosby expounds in his best style the Earl Robinson-John Latouche ballad dedicated to life, liberty and the pursuit of happiness. Not so inspiring as Paul Robeson's version, Crosby's offering is nevertheless better recorded and far more suitable for the ears of most Americans. Musicians should hear *Ballad for Americans* if for no other reason than because it has become the most significant offering of the year. Crosby hits a new dramatic high with this release.



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All This and Hammond, Too

New York—Columbia's long-awaited reissues of old jazz classics is slated for this week with a Bessie and Armstrong album first to go. John Hammond of Columbia, tired of the criticism he's been getting, says the reissues will make all items on competitive labels look "horribly lousy."

No More "Jerks"

On uptown to visit Pops Bechet and hear him play on the piano his *Blues for Johnny Dadds* to be recorded in Chicago soon with Hines, Baby Dodds, Rex Stewart and Sidney. . . To Radio City to hear ye old Associate Ed Dave Dexter on K. C. music and Pete Johnson "roll-em" with Joe Turner over NBC's *Lower Basin Street* program. . . Meeting the *Beat* in New York, Ed Flynn complete with famous panama and an aversion to "squares" ("jerks" being passé). . . Talking to dapper Harry Lim and Leonard Feather. . . Later catching Art Hodes subbing for Sullivan at Nick's. . . Pulling a copy of the *Chocolate Dandies I Never Knew* from under a litter of kittens while digging wax with Dick Rieber. . . Seeing F. M. Kelley's copy of the *Jungle Kings* on Paramount.

Flats—Eldridge's blasting at Kelly's Stable. . . Missing Pops Bechet's clary and sax. . . the record piles in the shops in Harlem that had been combed. . . Woody Herman's not being allowed to play jazz at the New Yorker because the crowd isn't hep. . . Having to leave before ready.

Before Leaving—To the Savoy to hear the Hawk. . . Will catch new band at Small's Paradise with Sidney DeParis on trumpet. . . Get



New Shoes for beach wear, called Chinese tobbsies, are demonstrated here by Mrs. Gwen Fletcher, wife of Stan Fletcher of Phil Harris' ork, on the beach at Galveston. Harris' unit was a solid click in Texas and all the boys got sunburns. Photo by Witcer, courtesy Ken Kathan.

with Gene Williams. . . Then off to Cleveland to see Norm Ackerman and Hoyt Kline and hear Cow-Cow Davenport.

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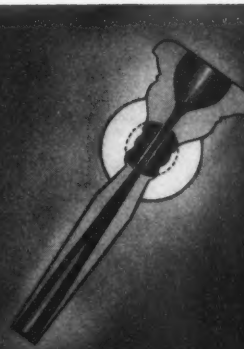
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Orchestration Reviews

★ BY TOM HERRICK ★

New 'Dream' Song Will Be Big

Now I Lay Me Down To Dream *

Published by Remick, arr. by Jack Mason.

With an editorial deadline two weeks before date of publication we don't often get a chance to make long range predictions, but we'll stick our neck out with this baby, Fio Rito's and Howard's latest, and say that it's a cinch for 1, 2, or 3 position on the sheet by the middle of September. This is a gorgeous melody capably arranged as usual, by Mason. Tenor gets a sweet solo in the special backed up by flowing ensemble figures and the last chorus is grooved nicely.

A Million Dreams Ago *

Published by ABC, arr. by Helmy Kress.

Another Eddy Howard tune authored in part by Dick Jurgens and Lew Quadling. Kress's unison sax intro is peachy stuff and his overlapping sax figures on the first chorus and Glenn Miller styled special speak for a lot of thought given to the orchestration.

Li'l Boy Love *

Published by Paramount, arr. by Jack Matthies.

Probably the hit tune from the new Para pix, "A Night At Earl Carroll's." It's a bounce number and after the repeat Matthias backs up his 2nd trumpet ride but solidly with a unison sax lick and the rest of the brass section in plungers.

You Are So Consoling

Published by Pinkard, arr. by Ken Macomber.

Most of Pinkard's stuff is on the righteous side so it's surprising to see this lovely waltz released. Macomber's arrangement flows right along and is fully voiced which is the ultimate you can say about a waltz arrangement.

Octave Jump

Published by Famous, arr. by Harry Ahlberg.

Bob Chester's latest jump which might easily have been called "How to wear out your embouchure in one easy lesson" reads like a page out of Arban's. Good novelty material, however, if you don't brutalize your brass section with a fast tempo.

Crosstown *

Published by Shandoro-Bernstein, arr. by Jack Mason.

Here's a new pop that the big boys are starting to record. It's one of those dotted eighth and sixteenth melodies somewhat like *In The Mood*. Mason gives the first and third eight bar phrases in his first chorus to low clarinets doubled with tenors saving the straight saxes for the vocal. Lead sax switches to clary again at the special and can jam or play it straight in front of the ensemble figures.

Fifteen Minute Intermission

Published by American Academy, arr. by Don Redman.

Tuxedo Junction seemed to be the signal for the release of a mess of these descriptive hot tunes. American Academy has published some good ones, not the least of which is *Fifteen Minute*—a lot of arrangement but not too much time. Brass and saxes each fill in where the other leaves off with converse melodies in the first chorus. After a rather trite 4-bar phrase at B the saxes have it at C followed by get off tenor. G is really powerhouse and precedes an 8-bar coda which should die away to almost nothing for the finale.

Two Steps Down

Published by Doraine, arr. by Jimmy Dale.

This is one of those jitterbug tunes with an abundance of "hoi hoi's," etc, etc. But it's good stuff for the band with novelty ideas and a scat singer. Dale follows conventional stock arranging methods and throws his special sax chorus into 4 sharps for alto with the laconic instruction "bite." Good swing on last chorus.

The First Part of Hawk's Masterpiece

Bb Tenor

Slow

Shown above are 32 measures of what many musicians believe to be the greatest record Coleman Hawkins ever made. Space limitations made it necessary that *Down Beat* publish the second full chorus in a later issue. But for all who admire Hawk's style—and his masterful improvising—the music above will serve the purpose. The tune should be easily recognizable after the first four bars. Watch for the second chorus in *Down Beat*—it is even better. Copied by Hoyt Jones.

Tom Herrick's orchestration review is fast becoming the guide to leaders who want to keep their libraries up to date with the best tunes. The review is a feature of every issue of *Down Beat*.

Orchestra Personnels

Sonny Burke

Willie Nichol, Paul Petrilla, John Forys, Max Kriesman, reeds; Harry Gozard, Mitchell Paul, Louis La Rose, trumpets; Ken Meisel, Ken Haughey, trombones; Wayne Herdell, piano and arranger; Harold Hahn, drums; Walt Sherman, bass; John Jordan, guitar; Lynne Sherman, vocals, and Burke fronts and arranges.

Chuck Travis

Joe Daly, Eddie Neves, Johnny Battistilla, saxes; Jim Urban, Jim Sullivan, Linton Stebbins, trumpets; Al Mello, Rudolph Wendolin, trombones; Harold Souza, piano; "Perry," drums; Vic Rene, bass; Mae Zimmerman, vocals, and Travis fronts on sax.

Gig Gard

Jim and Vince Fisher and Sonny Leis, saxes; Jimmy Nicholson, Gley Oldfather, trumpets; Money Nicholson, trombone; Shelly Gard; Dodo Gard, piano, and Gig fronts and arranges.

Paul Gordon

Skippy Skebelsky, Doug Hamilton, Julius Woods, Arthur Cavalleri, fiddles and doubles; Frank Lisanti, trumpet; Eddie Krauss, drums, and Gordon on piano.

Jimmy Barnett

Dan Smith, Bud Riffe, Norman Lee, saxes; Orville Carlson, Gus Donahue and Barnett, trumpets; Harvey Heffron, trombone; Chuck Debusch, piano; Bob Omette, bass, and Bill McKee, drums.

Louis Chesney

Dick Allwood, Norman Hess, Bill Larson, Herb Chesney, saxes; Leon (Rabbit) Edmonds, Connie Kirkendol, trumpets; Frowell Seltzinger, trombone; Fred Fries, piano; Louis Chiles, drums; Dale White, bass; Gerry Lee, vocals, and Chesney fronts on trumpet.

Bobby Snyder

Johnny Martin, Russ Moore, Roland Mead, saxes; Dick Gordon, trumpet; Jim Cavey, piano; Tommy Arthur, drums; Connie Cattogio, bass and guitar; Clayton Albright, arranger, and Bobby Snyder fronts.

Frank Shaffer

Reg Burchinal, Nick Lomakin, Frank Shaffer, saxes; Dick Jones, Johnny Jarrett, Leo Francis, trumpets; Jack Rosenberger, trombone; Camillo Alberico, guitar; Ralph Toothman, bass; Dale Hawkins, piano, and Ray Kirkpatrick, drums.

Ivan Kobosic

Frank and Tony Kobosic and Walt Laska, saxes; Sonny Miller, Al DeFaut, trumpets; Lawrence Christenson, piano; Emmett Anderson, guitar; Tony Doto, drums; Mary Grace Ammel, vocals, and Ivan fronts on bass.

Nick Edwards

James McNiff, reeds; Bill DiCastro, fiddle; Art Martin, bass; Dick Breed, drums, and Edwards, piano, accordion and vocals.

Constant Experimentation Makes Better Jazz

Raymond Scott Discusses "The Jazz I Like"

In this article Scott begins a series for the new music magazine for everybody—*Music and Rhythm*. The first issue will be available Oct. 1 at all music stores, bookdealers, and newsstands. Look for it.

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• Band Promotion •

Stunts Build Business For the Smarter Bands

BY BILL BUILDER

The most effective job of local promotion to come to the attention of this department in many moons is that of the George Barton Jr. band in Minneapolis. They're having a city pageant up there that they call the "Aquatennial." So one of Barton's ideas was to compose and feature the official song of the Aquatennial, which he named *Aquatennial Swing*.

A Sunday edition of the *Minnesota Tribune* carried a full-page reproduction of the music, with, of course, George Barton's name plastered all over it. Barton has his band at the Hotel Nicolet there.

Barton also made a deal with the rotogravure section of the *Tribune* that netted him a full page in that section. He tied up his band, his girl singer, and himself, with a dozen or more of the paper's regular advertisers; had pictures of himself seated at the Storytone organ; being measured for a suit by one of the paper's tailor-advertisers; buying a pair of shoes at one of the paper's bootery-advertisers; being given a workout at a gym-advertiser, and so on and so on. The whole Barton technique showed intimate knowledge of newspaper tie-in procedure, something every band leader ought to spend a little time studying.

Jimmy Dorsey and Woody Herman pulled a slick one last month by buying thousands of little pendants and distributing them to patrons. The pendants carry little miniature photo records. Each band leader has his name on the label of the tiny "discs." Because the gift is useful, and nice looking, Woody and Jimmy are grabbing a lot of good will and mouth-to-mouth comment wherever they go.

Probably the most high-powered job of press agenting a band in Chicago in recent months was applied by the Lou Cowen office, who had the Griff Williams account while the band was at the Stevens hotel. There were so many fine stunts used that it is difficult to pick an outstanding one. When the band left, Griff made private recordings—on his own time and paid out of his own pocket—using a chorus of his theme interspersed with a short "appreciation" speech by himself. Each speech was prefaced by a personal greeting from Griff to the critic or columnist representing each paper in town. The band did a bangup job at the Stevens.

The Hansen Williams office came through with a clever hot weather idea for the Lou Breeze band when they sent all the trade paper boys and other columnists little electric fans inscribed with a "Breezing along with Lou Breeze." Idea made a lot of the type-writer peckers grateful, resulted in lots of good will for the band and the P.A.'s.

The guy who handles Jimmie Greer's promotion keeps so far in the background that we don't know who he is. But plenty of people in towns the band plays know that Jimmie Greer's around, thanks to the energy and resourcefulness of the behind-the-scenes publicity man. Everywhere the band goes, Jimmie Greer sodas spring up in all the chain drug stores, town-participation contests are rife, the band times itself up to play charity shows, especially those sponsored by newspapers (get it?), and college kids are auditioned for a week's singing job with the band. And it really pays off in the B.O.



• The Band Box •

Tough Life for Musicians On the Road

By Dick Jacobs

In response to many of you fellows who inquire as to the life of a musician on the road, let me say it is really a tough life. While traveling through Wilkes-Barre, Pa., a short while ago, I bumped into Zeke Zarchy of Glenn Miller's outfit. They had blown into town in the morning, he had to sleep all day, then out to the park where they were playing, back to New York for the broadcast the next three nights and then back on the road. Of course, Glenn's band was stopping at the finest hotel in town, although this is hardly the case with the lesser known bands. You see, the big booking offices have no respect for distance. The bands are routed in the office and most times have to ride all night after the job in order to make the next date—all in all, quite a difficult routine.

More Fan Clubs

Back to the fan clubs—and first of all, apologies to Adelaide Downes, Janne Hughes and Charlotte Bicking for getting their clubs twisted. The correct listing is as follows: Gene Krupa Club, Jeanne Hughes, 1648 Browning Rd., Merchantville, N. J.; Dinah Shore Club, Adelaide Downes, 19 East Fourth St., Mt. Vernon, N. Y. One other club also—Phil Brito Club, Miss Mickey Pace, 269 Morrison Ave., West Brighton, Staten Island. Ike Bendavid of the Woody Herman Club writes to tell me that requests have been so great that they have fallen behind in their correspondence and to tell all of you who have written in to please be patient. And now as usual, to the Short Shots. . . .

Johnny Austin did play with Glenn Miller some time ago. . . . Buddy Schutz played with Henry Biagini, Charlie Barnet, and Benny Goodman before joining the Jimmy Dorsey crew. . . . Johnny Mince's real name is Muenzenberg. . . . Ralph Muzzillo played lead trumpet on the early Tommy Reynolds discs. . . . Fletcher Henderson at one time or another had Louis Armstrong, Coleman Hawkins, and Benny Carter in his band. Practically all the outstanding Negro musicians have played with Fletcher. . . . Everett Hoagland uses three tenors and has a typically



Mark Rubens, Music Director and Brass Instructor for Urbah Recording, New York City, writes about this amazing invention: "The Vibra-Flex definitely separates the facial muscles from the other muscles of the body, and really teaches the student how to control these seemingly uncontrollable actions. Even with all my years of playing, and with the best instruction obtainable, I was never fully in control of my facial muscles, as I perceived the first week I tried the Vibra-Flex. If the Vibra-Flex can do this for me, and I have played the best theatres, hotels, radio programs at various times, I am sure

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Among the plethora of patriotic flag-waving pro-American if-you-don't-like-it-here-go-back-where-you-came-from ditties rolled off the tunesmiths' line during the past few weeks, *I Love the U. S. A.* shows promise of being one of the more effective. It's penned by Mort Green, Chi theater man, and con-

test editor Roy Topper of the *Chicago Herald-American*. Forster is publishing.

Jewell Gilbert of St. Louis has just broken into the game in an auspicious way, placing six tunes with M. M. Cole Co. in Chicago.

J. Louis Merkur has arranged for Remick the following numbers for two pianos: *Canadian Capers*, *Japanese Sandman*, Holst's *Dance of the Demon*, and *Symphony Moderne*, which first appeared in the movie *Four Daughters*.

Easy Henry Levine Scores

Recent additions to Witmark, Harms and Remick's Easy Piano arrangements series include simplified scores by Henry Levine on *Smiles*, *Shadow Waltz*, *Avallon*, *Memories*, *My Buddy*, *The Japanese Sandman* and *Til We Meet Again*.

Walter Reynolds of Baltimore has placed his *You Were Only Human After All* with Rialto in

New York. Reynolds' first tune, *My Hungry Heart and Empty Arms*, was published by Jack Mills in 1937.

I Am an American seems destined to be used as the title of a musical revue, according to word received from Gray Gordon, who introduced the Ira Schuster-Leonard Whitcup-Paul Cunningham tune of the same name. Gordon and the composers are working on the score for the show now.

"England" Is Clicko

Believing that the Hawaiian island hula and the South American rumba could be combined into an unique dance rhythm, Honolulu band leader Malcolm Beely of the Royal Hawaiian Hotel concocted *That Hula Rumba Dance*, reported to be taking the island by storm. Jack Meskill wrote the lyrics.

Gordon V. Thompson of Toronto reports that he's being deluged with orders from every state of the Union for *There'll Always Be an England*, the 1940 British "national anthem."

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(Bob Crosby's "Bob Cats")

FROM FAILURE TO 'KING' IS MILLER'S STORY



Miller Ork Will Earn \$630,000 This Year

Glenn Miller's band will take in some \$630,000 this year at the box office.

Taking the figures right out of the band's books, with Miller's permission, a checkup on Miller's 1940 New Year's eve rolls around again, the band will have grossed more than a half-million dollars since last Dec. 31.

Miller figures the income from these sources:

- 1—Commercial radio programs, 52 solid weeks.
- 2—Hotel engagements, 26 weeks.
- 3—Theaters, 10 weeks.
- 4—An average of two record dates a month, with four to six sides cut on each date, for Victor's Bluebird label.
- 5—Sixteen weeks of one-nighters throughout the nation.

In addition to the \$630,000 which all this work totals, Miller and his men—at least several of them—make additional income from songs they have written, folios, books and methods published and various other side-profits which roll in to those who play in the top-flight big bands in America today.

Tony Carlson Joins Miller

New York—Latest addition to the Glenn Miller outfit is Tony Carlson, bass man, who replaced Rollic Bundock on bull fiddle. Bundock quit on his own accord to study legit music, with an eye toward symphony work.

Carlson is a brother of Frankie Carlson, tub-beater with Woody Herman's band at the Hotel New Yorker.

"Bodyguard"



Meet the man with the brawn, Raul Hidalgo, who acts as "bodyguard" for Marion Hutton and who totes the Miller band's instruments around on his shoulders like sugar bags. Raul was found by Miller sweeping floors at Glen Island Casino. Today he's an important cog in the Miller organization. Ray Rising Pic.

Still Sweethearts



Mr. and Mrs. Glenn Miller met while attending the University of Colorado. Glenn picked up odd change jobbing around the campus working for campus crews. He didn't know "from nothing," he says, about arranging. Mrs. Miller is the former Helen Burger. They have no children. The Miller home is in New Jersey and is not too lavish. "Just a place away from the city where it's quiet," says Miller. But he rarely has a chance to enjoy his home. He and the Missus are shown above, concentrating on something which probably has nothing to do with domestic life.

Mrs. Miller, who looks like Sally Eilers, stays in the background and doesn't try to tell Glenn how to run his band. She pays little heed to songpluggers and others who court her friendship. For that and other reasons, only a few of which are obvious in the picture above, Mrs. Miller is one of the most popular of bandsmen's spouses.

Band Opens at Penn Shortly

New York—Back for an all-winter stretch in the Cafe Rouge room of Hotel Pennsylvania, Glenn Miller's band will open the spot October 6. On Tuesdays, Wednesdays and Thursdays the band will take an hour off to do its regular radio commercial over CBS.

Miller and company hold the all-time record at the Penn. It was set last winter.

Mike Nidori of the General Amusement Corp., headed by Tom Rockwell, is the man behind Miller's band who steers the band's course on bookings. Nidori was one of the first of the bookers' gentry to become enthusiastic over the outfit's possibilities.

Standing By while Maurice Purtill pounds out a solo chorus on Bugle Call Rag are members of the Glenn Miller band as caught recently in Chicago by photo man Ray Rising. In the group (left to right) are Chummy MacGregor, piano; Tex Bencke, Ernie Caceres, Jack Lathrop, Hal McIntyre, Al Klink and Willie Schwartz. Bending over at rear is Rollic Bundock, bassist, who has been replaced by Tony Carlson. Trombones include Miller, Frank D'Annello, Jimmy Priddy and Paul Tanner. Trumpets are Freddie Knowles, Zeke Zarchy, John Best and Charles Frankhauser. It's one of the most youthful combos in the business.

'I've Only Had Two Bands,' Argues the Band's Boss

BY GLENN MILLER

It would be nice if we could erase three stock stories connected with the Miller band—stories which have been circulated far and wide in the trade which are inaccurate and smack too much of press agents' enterprise.

One of them is about the Miller bands. There have been only two Miller bands—not three as the story goes. And of the first band there are only three men who held over and are still with me today. They are Hal McIntyre, our lead alto; Chummy MacGregor, pianist, and Rollic Bundock, bass man.

Theme Was Not a Warmup! Once I was called in to make some records with a special pickup outfit, but the band was intact only for a few hours of rehearsals and for the actual studio session where the records were cut. Maybe that's where the "3-band" idea got started. It's better to forget all about those records. They were not

too bad.

Point two in this outburst revolves around my theme, *Moonlight Serenade*, which was not originally a trombone warmup exercise. As a matter of fact it was an exercise I wrote while I was

(Modulate to Page 21)

The Band's Worst "Bringdown"

The worst job Glenn Miller and company ever played was a single date a couple of years ago at the University of North Carolina at Chapel Hill.

"Everything went wrong," Miller recalls. "Our instrument truck was in a wreck, the weather was rotten and everybody in the band including myself couldn't seem to get going. We'll never forget it—and probably the North Carolina students won't, either."

It wasn't long after that when the Miller gang started clicking right at Glen Island Casino. They've been clicking ever since—with bringdowns at a minimum.

12 Miller Men Are Married

Twelve members of the Glenn Miller band are married, including the leader, whose wife, the former Helen Burger, attended the University of Colorado with Miller long before he became a national figure in the field of dance music.

In the reed section, Hal McIntyre, alto; Gordon (Tex) Bencke, tenor, and Ernie Caceres, alto, who doubles hot clary and baritone sax, are all benedicts. The entire trumpet section is comprised of married men. Maurice Purtill, the youthful tub thumper, and Ray Eberle are married. Trombonists Paul Tanner and Frank D'Annello are the other benedicts.

Most of the wives travel around the country with the band. And most of them are darn glad they can settle down for a few months, starting next month, when the band goes into the Hotel Pennsylvania, New York, for a run which will take them through the winter. Since the orchestra left New York last April it has toured extensively, going as far west as Kansas City and Omaha.

Glenn Junked First Band And Hit Top

Glenn Miller's rise as the nation's most versatile dance band is one of the most colorful stories the band world has known. From a failure, the 35-year-old trombone player worked his way single-handed in a strictly Horatio Alger vein until today his organization stands alone at the top—not only out and out swing music, but for danceable, sweet syncopation as well.

Fired All But Four Men

But for a long time it looked as if the Miller band could never be a success. It wasn't until Glenn—fed up with drunken sidemen and more than his share of prima donnas—fired them all and started over again with a gang of unknown kids that things began to happen. The new band—the one which is Miller's today—was born in February of 1938 at the Haven Studios on New York's West 54th street.

Only Hal McIntyre, alto; Chummers (Chummy) MacGregor, piano; Bob Price, trumpet, and Roland Bundock, bass, were held over from the old band to the new. Price now is Woody Herman's lead horn man; Bundock left Miller just two weeks ago to enter the legit field. MacGregor and McIntyre are still big cogs in the 1940 Miller machine.

Telegram Brings Good News

Rehearsals all through that cold February didn't go too well. A record date for Bluebird left Miller discouraged. Then, suddenly, on March 1, 1939, a year after the band had been reorganized—and toured all around, not too successfully—Miller got a wire. It told him his band had been signed to play the summer at the Glen Island Casino—one of America's most prized summer jobs and famous as a building-spot for up and coming young outfits.

The morale of the band picked up with the news of the summer job. Then things started happening fast. Miller went into the Meadowbrook in Jersey with 10 broadcasts a week, got Maurice Purtill as drummer again, and brought Clyde Hurley from the Coast to blow hot trumpet. There were several other changes. Miller knew it was the crisis.

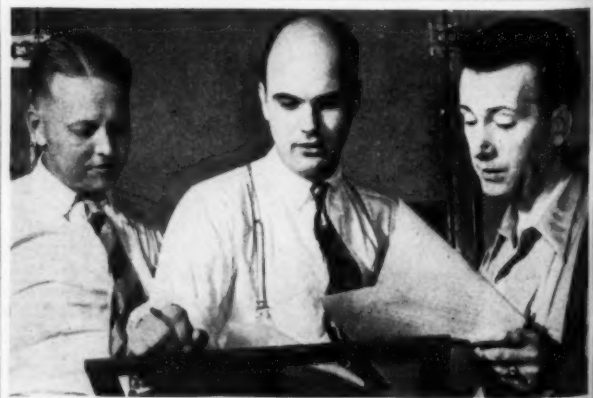
The Big Gamble—Won!

"If we hadn't clicked at Meadowbrook I'd have given up for good," he says.

But those long rehearsals, those long road trips, and the Miller

(Modulate to Page 23)

They Produce Miller's Commercial



Ray Norene, CBS radio technician; Larry Bruff, youthful announcer, and Gene Hight, producer (left to right), are the men behind Glenn Miller's Chesterfield radio show heard three times weekly over the CBS chain. The program was launched last December and is set to definitely. Polls prove it is one of the most popular band shows on the air. In New York, Paul Douglas also announces the show, alternating with Bruff.

Brass Hats, Fine Lighting Mark Miller Showmanship

Showmanship plays a big part in the success or failure of any dance orchestra.

Many leaders don't realize it. Some overlook it. But Glenn Miller is the first leader since Fred Waring blossomed out a decade ago to really take advantage of showmanship and milk it for all it's worth.

Uses Lights Effectively

Righteous musicians may think that Miller's brass section is on the corny side when it stands up, waves eight derby hats wildly, and then places the hats on their heads while watching Moe Purtill cut a tub solo. But the people out front—who pay the cash—think it's clever. And they like it. And that's what counts. Waving those hats makes everybody happy and

most important, does not detract from the value of the music.

On a theater stage the Miller band uses lights to wonderful advantage. Currently, the tune *Danny Boy* gives the band tremendous opportunity to spot the sections, and also the leader playing solo. Miller also uses a huge, well-lighted moon as a backdrop when the boys go into *Sunrise Serenade*. As the music is heard, the moon starts climbing. As the number is concluded the sky is light. It is one of Miller's most effective bits of showmanship.

Hutton Sells Out

Marion Hutton, with her pigtailed flying and her hands slapping together, adds still more visual effect.

Many a band could take a tip from Miller's manner of presentations. No matter how good the music, it has to be presented right to sell. And Miller, by using sensational showmanship methods, finds it easy selling the music he himself created and nurtured into the big time.

'Ya Gotta Look Nice'



Marion Hutton, Miller's sparrow, puts looks above everything else. She tells about it at right. Ray Rising caught her in this pose doing *Rumba Jumps* with Tex Beneke.

Purtill Comes Into His Own

Most improved musician in the Miller band is Maurice Purtill, drummer, who had plenty to learn when he joined Miller as a substitute for Cliff Leeman. Purtill, according to members of the band, was plain "pitiful" at first but within six weeks had improved so sensationally that Miller kept him permanently. Today "Moe," as the band calls him, is rated one of the outstanding drummers in the business. His willingness to take advice, and his after-hour practice, on his own time, are credited with making him the guiding light of Miller's rhythm section.

The only dance band which equals Glenn Miller at the box-office today is Kay Kyser's. And Kay works for Luckies while Glenn works for Chesterfields.

When Glenn Miller first started his band Toots Mondello and Charlie Spivak worked hard to help him at rehearsals.

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Corny?



Some musicians yell "it's corny" when the Glenn Miller brass section, eight strong counting Glenn, stands up, waves derby hats and finishes by plopping the derbies on their heads. But Miller and many others believe it is smart showmanship. So does the public. Probably not since Fred Waring made his stage debut a decade ago has a straight dance band come along and utilized showmanship as has the Miller unit. Miller works on the theory that no matter how good the product, it has to be presented smartly in order to sell. And the Miller band is the biggest seller in America today.

looks mean a lot and complement the music the band plays.

I get a lot of comment and a few compliments on my hair-do. It's a bit different, and sort of fits my style of singing. And for young girls working with an eye toward joining a band and hitting the road, I'd suggest they spend considerable time choosing their clothes. Light-colored gowns, for instance, can get awfully dirty when you're traveling. The best plan is to select black evening dresses. They don't show the dirt that you pick up traveling around.

Voice Isn't Enough

Little things like fingernails are important, too. Be sure that you are well groomed before you go out there for the first set.

Sometimes appearance is enough to land a job. There are plenty of girls kicking around today who can sing well enough. But when you line them up for a mass audition, it's the ones with the right looks (who can also sing, of course) who get the nod over the girls who merely sing.

And that's my story on appearance.

Looks Mean As Much as Voice—Hutton

BY MARION HUTTON

So the eds say they want a story on appearance.

Well, appearance counts a lot. Whether a girl is on the stand at the Pennsylvania Hotel or perched on a hayloft in Wild Grass, Neb., singing for the one-nighter mob makes no difference. Those kids expect a singer to look nice.

Miller a Stickler for Looks

But just a nice appearance alone isn't enough, in my humble opinion. If a girl can look nice and still look a little different than the competition, she's a jump ahead. Glenn Miller has always stressed appearance, not only for me, but for all the boys and himself. He thinks

How the Band Has Changed

1937

George Siravo, lead alto
Jerry Jerome, tenor
Carl Biesecker, tenor
Hal McIntyre, alto
Irving Fazola, clarinet
Les Biegel, trumpet
Bob Price, trumpet
Sterling Bose, trumpet
Howard Smith, piano
Dick McDonough, guitar
Jesse Ralph, trombone
Harry Rodgers, trombone
a half-dozen drummers
Roland Bundock, bass
Kitty Lane, vocals
Ray Eberle, vocals

1940

Hal McIntyre, lead alto
Tex Beneke, tenor
Al Klink, tenor
Ernie Caceres, alto
Willie Schwartz, clarinet
Freddie Knowles, trumpet
John Best, trumpet
Zeke Zarchy, trumpet
Charles Frankhauser, trumpet
Frank D'Anello, trombone
Paul Tanner, trombone
Jimmy Priddy, trombone
Jack Lathrop, guitar
Maurice Purtill, drums
Tony Carlson, bass
Chummy MacGregor, piano
Ray Eberle, vocals
Marion Hutton, vocals

"No Jealousy in Our Outfit"

BY HAL MCINTYRE

(Lead Alto in the Miller Band)

The morale in the Glenn Miller band is plenty high, believe me. And the credit for that belongs mainly to Glenn.



McIntyre

You won't find little cliques, petty jealousies, and "leader" gripes in our band. In the first place we are glad as hell to be working for Glenn. We respect his musicianship, his talent, his ability to survive even in the face of extreme hardship. We like the way he runs rehearsals. He can bring you down with a few well-chosen words if he has to—he's

that strict. But the attitude is what counts, the way in which he gives orders, advice, instruction. Glenn doesn't say very much. He's not a windbag. But when he does say something, we know he means it. People who say Glenn is a slave-driver are crazy. He's the kind of a guy who can work you hard, demanding perfection, and keep you with him heart and soul all the way. And that's leadership.

Secondly, we're as congenial an organization as you'd hope to meet anywhere. Every boy in the band is a sincere musician, and because we all look at our work the same way, we don't have any trouble getting along on the job. And off the job—well, any group of kids that like sports and a good time doesn't have much difficulty in clicking together.

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FT. WORTH, TEXAS	905 Commerce Street
CHARLESTON, W. VIRGINIA	128 Summers Street
MINNEAPOLIS, MINNESOTA	909 Sixth Avenue, N.
BOSTON, MASSACHUSETTS	60 Park Square
WASHINGTON, D. C.	110 New York Avenue, N. W.
DETROIT, MICH.	Washington Blvd. at Grand River
ST. LOUIS, MISSOURI	Broadway & Delmar Blvd.
LEXINGTON, KENTUCKY	30 N. Limestone
MEMPHIS, TENNESSEE	627 N. Main Street
NEW ORLEANS, LOUISIANA	720 S. Calvez Street
CINCINNATI, OHIO	820 Walnut Street
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Swing Piano Styles

**Student of Literature
Holds Down Chair
In Miller Band**

By Sharon A. Pease

If he were telling you his full name, nine times out of 10 he would say, without hesitation, "John Chalmers MacGregor." But the tenth time he might say, "John Chalmers M-M-MacGregor." Yes, he stammers occasionally when speaking, but not when he sits down in front of the piano in Glenn Miller's orchestra. More familiarly known as "Chummy," quiet and retiring, MacGregor is one of the least publicized of the top flight pianists. But as to ability, Glenn Miller says, "In addition to being a fine dependable musician Chummy is a swell fellow and a good friend. He is one of my boys, and can hold down my piano bench for just as long as he wants."

Story Good, But Untrue

Because of the previously mentioned occasional stammering, Chummy has been made a victim of one of the favorite stories among musicians. According to the story when MacGregor and Rube Bloom, who also stammers, met for the first time, each thought the other was putting on an act and a fight was narrowly averted. Asked about the truth of the yarn, Chummy replied, "Rube and I have always been good friends, even though we do needle each other a lot. It's probably a shame to spoil such a

good story, but it is just that—a good story." Chummy doesn't remember how he got the nickname. It was acquired during early childhood back in his home town, Saginaw, Mich. There at the age of 10 he started the study of piano—first from his older sister, then from local teachers. Later his family moved to Ann Arbor where he finished high school and attended the University of Michigan. Always in-



Chummy MacGregor, pianist with Glenn Miller, once roomed with Bing Crosby. But his chief claim to fame is his musicianship. MacGregor rates today as one of the best dance band pianists in the business although he has received little publicity. Sharon Pease tells all in the accompanying article. Photo by Ray Rising.

terested in literature, his courses at the university leaned in that direction, however, several musical courses were included.

Dorsey Gets Him a Job

His first interest in dance work came through association with Phil Diamond, who is now a professor at the University of Michigan, but at that time played piano with one of the campus bands. Once really interested and with some help from Diamond, Chummy developed into a "hot" man in a hurry and found plenty of work around the campus. He made frequent trips to Detroit to hear the famous Jean Goldkette orchestra, and became acquainted with Tommy and Jimmy Dorsey, then members of that band. After hearing Chummy take off during a session, the Dorsey Brothers went to work on Goldkette and soon had Chummy sitting in permanently in one of his bands. That was in 1925. About a year later Tommy organized a band for an engagement at the Rendezvous Cafe in Chicago. MacGregor was on piano and Nappy LaMare and Ray Bauduc, who had just arrived in Chicago from New Orleans, played guitar and drums. Jimmy Dorsey joined them a few weeks later. This group worked several other jobs before going into New York. There they were unable to secure work as a unit and scattered, Chummy catch-

Chummy MacGregor Plays His Own Composition: "Some of Pinetop's White Corpuacles"

Moderato

44560

ing on with Irving Aaronson just in time to leave with the band on a 6-month engagement in Paris. He was with the band four years and other members during that time included Artie Shaw, Tony Pastor, Gene Krupa, Bob Chester and Paul Mertz, who is now musical director for Paramount Studios in Hollywood.

Then With Smith Ballew

In 1931 MacGregor joined the band which the Dorsey Brothers had organized for "Everybody's Welcome," a New York show starring Francis Williams and Oscar Shaw. Other members of this band included beside the Dorseys, Bunny Berigan, Stan King, Jack Teagarden and Glenn Miller.

When the show closed a year later, Chummy and Glenn spent three years with Smith Ballew, Glenn acting as chief arranger in addition to playing in the band.

In 1935 MacGregor decided to make New York his home, and brought his mother in from Michigan. During the next two years

he worked at various spots including the Waldorf, LaRue, Versailles, and French Casino. He has been with Miller since Glenn organized his present band in 1937.

Here's His Style

Still very much interested in literature, Chummy does a great deal of reading. When he plays piano for his own kicks he prefers a slow moving melodious theme with harmony on the realistic side. He is just completing a series of three

numbers in this vein which will be published shortly. Of course he likes to kick it around, too; witness the accompanying example, a portion of his composition "Some of Pinetop's White Corpuacles." The boogie figure, involving root, minor third, third, fifth and sixth is practical in all keys. Some good ideas for the use of sixteenth note triples will be found in the treble.

Mail to Pease will reach him at Lyon & Healy Building, Chicago.—EDS.

Miller 'Stumbled' Into a 'Style'

The real story of how Glenn Miller worked out his famous voicing of reeds, with a clarinet on top of two altos and two tenors, has never before been told. So here it is:

It was when Miller was playing with Ray Noble at the Rainbow Room in New York in 1936. At a rehearsal when the band was running through a Miller arrangement, Pee-Wee Irwin, hot trumpeter, left the room. So Miller gave the part to Johnny Mince, playing clarinet. Instead of the trumpet on top of the saxes Mince took it on clarinet. No one thought much about it at the time except Glenn, who returned the part to Irwin when he got back.

"But I thought at the time it sounded sort of different, and really good," Miller recalls. "So when I finally got my band started later on I started writing with the clarinet-atop-saxes idea in mind." The rest is history. And now Miller has so many imitators he's lost track of 'em all. But Bob Chester still remains, as far as a reed section goes, the best aper of them all.

Young drummers who want to hear a sample of drumming with a lot of technique and flash should hear Maurice Purtill beat the tubs on Miller's Bluebird record of "Bugle Call Rag."

Paul Douglas, who announces most of Miller's radio shows, is the favorite announcer of the band. A cat himself, Douglas was the speller who a couple of years back made the CBS "Saturday Night Swing Session" a favorite of musicians everywhere.

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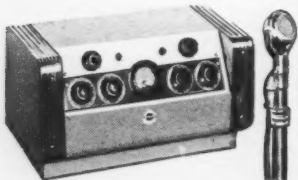


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Who's Who in Music

Glenn Miller's Band

GLENN MILLER—Trombonist and arranger. Born March 1, 1905, in Clarinda, Ia., but reared in Denver. Miller is one of the best-liked leaders of all, smart as they come and a demon for work. His pet trick of using a clarinet on top of four saxes "made" his band after a long, discouraging battle. Married to Helen Burger, with whom he attended the University of Colorado, Glenn

overcame a strong inferiority complex to become the top leader of 1939, a personable front man and a fine business man in one. Miller has worked with Ben Pollack, The Dorseys, Ray Noble, Red Nichols and others, and is noted more for his section work than as a trombone soloist. He has no children.

MARION (Buck) HUTTON—Singer. Born in 1919 in Little Rock, Ark., and now lives in Detroit. Miller's was her first band assignment. Likes to play softball, dislikes singing on weekends and gets a boot riding in Chummy MacGregor's Cadillac. Says Helen Ward influenced her. Smokes but does not drink and doesn't like to be referred to as Betty (America's No. 1 Jitterbug) Hutton's "little sister."

RAYMOND RICHARD EBERLE—Singer. Born Jan. 19, 1919, in Hoosick Falls, N. Y. Father is Jack Eberle, a singer, and Ray is a younger brother of Bob Eberle, singer with Jimmy Dorsey, who changed the ending of his name to "ty." Unmarried, considers Tom Dorsey his favorite instrumental soloist, and chooses Miller's band as his ideal for both sweet and swing.

ERNE CACERES—Sax and clarinet. Born Nov. 23, 1911, in Corpus Christi, Texas. Got his start with Bobby Hackett in 1938 and has also played with Bob Zurke and Jack Teagarden. Plays hot baritone and all the hot clarinet with the Miller band, says he likes to rest, sleep and listen to other bands, and lists Louis, B. G. and "Father" Hines as his favorite soloists. Married and has one child.

GILBERT (Mose) KLING—Sax. A native of Danbury, Conn., and an alumnus of Charlie Bouslog's band. Studied with Frank Chase, likes to eat, lists Glenn Miller's band as his all-around fave, and argues that Goodman and Louis are America's best soloists.

WILBUR SCHWARTZ—Alto, clarinet. Born in 1918 in Newark and broke into the game with Paul Tremaine. Likes Goodman's style, says it influenced him. For sweet or swing he'll take Miller's band. Drives an Olds and neither smokes nor drinks.

HAL McINTYRE—Lead alto. Born 1914 in Cromwell, Conn. Has recorded with Adler and Adrian Rollini, studied under Henry Rut. Goodman is his top instrumental soloist and he's a sports fan. Also drives an Olds. Known as the "Adonis" of the band and arranges all of Miller's radio programs.

GORDON (Tex) BENEKE—Tenor sax. Born Feb. 12, 1914, in Ft. Worth, Texas. His father is a newspaperman, and Tex started with Ben Young's crew in 1935. Drives a shiny new Pontiac. Is a camera bug, lists Miller's band as tops for sweet and swing, and says his fave soloists are Armstrong, Eddie Miller, Jack Teagarden, and Goodman. He's married, girls.

LECH (Freddie) KNOWLES—Trumpet. Born in Danbury, Conn., born there in 1919. Has played with recorded with Norvo as well as Miller. Would rather sleep than do anything else. Armstrong influenced his playing most, and Goodman and Louis today are his favorites. Drives a Ford and won't say whether he is single or married.

CHARLIE FRANKHAUSER—Charlie comes from Washington, D. C., was born there Oct. 29, 1911. Another great spare-time sleeper, he's worked with Gene Krupa and the NBC studio band in Washington, got his start with Moe Baer's orchestra. Gets his kicks from the Miller band and the longhairs, Debussy and Ravel. Has one child, a boy, who he'd "like to keep from talking back to his mother."

ZEKE ZARCHY—Trumpet. Born in New York City, June 12, 1915. Has played with every top flight band in the business. Started with Sam Ash in Brooklyn. Besides Miller, he admires Duke Ellington as leader and composer, and spends his spare time golfing and (in season) hunting.

PAUL (Lightnin') TANNER—Trombone. Swears he was born in 1917 in Skunk Hollow, Ky. Now lives in Waynesboro, Va. Went to Delaware U., doesn't smoke or drink but chews a plug, and is a devotee of Jack Teagarden's playing. Is married and has five brothers, two with Segar Ellis.

MAURICE PURTILL—Drums. Born on Long Island, still lives there. Made his name with Red Norvo and Tom Dorsey, says medleys are his pet peeve, claims Bud Freeman and Johnny Hodges also Louis Armstrong are America's greatest soloists. Only 23 years old.

J. CHALMERS (Chummy) MacGREGOR—Piano. Born in 1909, entered the field with Jean Goldkette's crew in '26, and is proud of the fact he was a member of the Dorseys' "Wild Canaries" band. Attended Michigan U., and gets kicks when he finds the "seventh going up" in Glenn's scores, and Tom and Jim Dorsey influenced him most. Mary Lou Williams and Goodman are his fave soloists. Drives a big Cadillac.

JACK LATHROP—Guitar. Born May 11, 1918, in White Plains, N. Y. Writes special lyrics for Marion and Tex, and handles some vocals himself. Thinks George Van Eps is tops on guitar and hopes to play

as well himself some day.
JOHN BEST, trumpet. Born in 1918 in Shelby, N. C. Married (wife's name is Helen) and began studying music back in 1926. First became known in the trade for his work with Artie Shaw, and also Charlie Barnet. In 1935 he got his start, however, with Hank Biagini. Admires Louis Armstrong, Jack Teagarden and Bud Freeman above all others, as soloists. Joined Miller last August and thinks his chorus on Miller's wailing of "Stardust" is the best he's put on wax. Wears a sly mustache.

JIMMY FRIDDY, trombone. A native of Huntington, W. Va., he didn't get a professional start until 1938 in his home town. His hobby is model airplanes. Married, no children, and wants to "play well and retire." Joined Miller last February.

TONY CARLSON, bass. Joined the band last week. Strictly a native of the Bronx, he's brother Frank, hide-slapper with Woody Herman. Ambition, he says, is to "drive a beer truck." Likes to swim and eat ice cream.

Best Sellers All Belong To Miller

When it comes to making phonograph records—records which sell from the word go—Glenn Miller's outfit really knows the answers.

Records of the Victor-Bluebird waxworks show that Miller's "jump" side of *In the Mood*, the Joe Garland composition, was the biggest seller on the entire Bluebird list in 1939. And it's still selling. Second on the list was Miller's version of *Sunrise Serenade*, which had as a backing the Miller theme, *Moonlight Serenade*. After *Sunrise* began to slump, the public began to get on the Miller bandwagon in earnest, so the record took another spurt as a result of the demand for the band's theme. According to Glenn, the next eight biggest sellers on the Bluebird list were by the Miller band—making it the biggest sweep in dance band history.

Others on the Bluebird list, with whom Miller competed, include the bands of Shep Fields, Erskine Hawkins, Coleman Hawkins, Red Nichols (now on Okeh), Artie Shaw (now on Victor), Bob Chester, Ozzie Nelson, Dinah Shore, Dick Todd, Wingy Manone, Earl Hines, Blue Barron, Charlie Barnet, Fats Waller, Gray Gordon, Les Brown and many others.

Miller Says —

(From Page 18)
studying under Joseph Schillinger in New York while I was a member of Ray Noble's band playing the Rainbow Room. Schillinger had his students write exercises as a sort of practical way of utilizing



Staff Arrangers for Glenn Miller are Jerry Gray (left) and Bill Finegan. They work on a full time basis. Jerry became prominent for doing *Begin the Beguine* for Artie Shaw; Finegan was hired by Miller after doing one score for Tommy Dorsey. Photo by Ray Rising.

all the harmony, counterpoint and orchestration knowledge we were learning. *Moonlight Serenade* was a little exercise I wrote. It was a couple of years later before I resurrected it, finished it up, and started using it with the band.

Slaps at False Motions

Third on the list is a gripe I've carried around in my head ever since I migrated to New York from Colorado a decade ago. It concerns leaders who wave their hands, shake their heads, flap their arms and in a dozen other phoney ways put on an act while fronting their bands. The minute I spot a leader using tricks like that I call him a fake. A leader doesn't have to resort to gymnastics to have his band produce good music, or bad music or any other kind of music. If those arrangements in front of the sidemen are right the band will be right, taking it for granted, of course, that rehearsals, good musicianship and all the other attributes are there to start with.

Stories have been written about how I conduct the band with my eyes. That's pure rot. What I just said goes. Eyes, waving hands, or swinging a baton through the air are all needless.

It's funny how a story starts, spreads and finally follows you around everywhere. But it isn't so funny when it's wrong, inaccurate and sometimes embarrassing. This is my chance to get rid of three gripes in one blast. At least the trade will have it right from here on out.

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Bill Finegan, Jerry Gray Head the Arranging Staff

Arrangements for the Glenn Miller band are in the hands of two young guys, for the most part, whose work has been in a large part responsible for keeping Miller's band "up there" after the leader got the ball rolling.

William (Bill) Finegan, only 22, has never worked for any other band. A trumpet player since he was 10, Bill started studying harmony in high school at Rumson, N. J. A little over a year ago he summoned all his courage, drew in his breath, and walked up to Tommy Dorsey.

"I've got an arrangement I'd like you to look over," said Bill. He says he was "scared as hell" at the time.

Dorsey Goes For It

Tommy took a look. It was *Lonesome Road*, Tommy liked it. Later he made it famous with a Victor waxing. But Tommy's staff was full so he got hold of Miller. Giving Finegan a big buildup on the strength of *Lonesome Road*, Tommy fixed it up for an audition. Miller looked at Bill's stuff and took him on as full-time arranger.

Bill also has done *Rug Cutter's Swing* and a mess of other jazz tunes for Miller, as well as many pops. He doesn't touch his horn anymore. "No time," he says.

Jerry Gray a Hard Worker

Jerry Gray is Miller's other full-time arranger. Jerry did *Begin the Beguine* for Artie Shaw and will probably never live it down. His Pennsylvania 6-5000 for Miller is

probably his best jazz work yet.

Jerry still plays fine violin, classical as well as dance music. Short, pudgy and friendly, Jerry is one of the best-liked men in the arranging field as well as one of the most talented.

Occasionally, of course, Miller buys arrangements from others outside the band. Glenn doesn't do much of the arranging himself any longer, except for special medleys used on the Chesterfield show and occasional "head" arrangements worked out at rehearsals. Glenn, however, advises Finegan and Gray on everything they attempt and it's no secret that he has taught them both tricks of the trade which he learned long ago with Ray Noble, the Dorseys, Nichols and even Pollack.

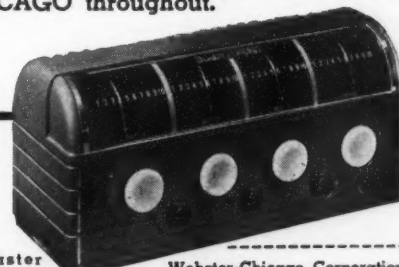
Miller's road manager is Emory Kenyon, who once played drums for Hal Kemp.

Herbie Miller, Glenn's little brother, is now playing trumpet with Charlie Spivak.



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Two Years For Adkins At Theater

BY MILTON KARLE

Pittsburgh — Max Adkins' 14-man pit crew just began its second year in the Stanley Theater with resumption of the fall and winter stage show policy. A couple of scheduled changes in Adkins' personnel had not been concluded at press time, although chairs of first trumpeter Johnny Marino (who moved over to the Nixon pit band) and fiddler Charles Riley had to be filled.

Union Bars Vilella

Announcer and club celeb Joe Vilella was refused a membership card in the Local, but picked up a not ungood non-union group and is now pleasing his employers, the New Penn Club management.

The Wm. Penn Hotel resumes its name band policy this fall, although no band had been set at press time. Meanwhile Wanda and Her Escorts have been going strong all summer in the Continental Bar. . . . The Casino burleycue house is set to open for its fall and winter shakedown. . . . The Joe Shafers (he's the Villa Madrid maestro) will be blessed-evening come December. . . . Aneurin Bodycombe doing a commendable job handling all legit music at the Westinghouse outlet, KDKA. . . . Piccolo Pete's combo registered well at Nick Battaglia's Anchorage during their short stay. . . . Wes Shellhaus, the trumpeter, rejoins the Fran Eichler band after studying in Gotham the past few weeks.



Horseman Charlie Grier, ex-trumpeter with Horace Heidt, Gene Krupa and Frankie Masters, sent in this shot of himself from Ft. Bliss, Texas, where he is now with the 7th Cavalry Regiment, U. S. Army. He calls it a "three years' vacation with pay, private room, and three GOOD meals a day at regular hours." Grier plays in the 7th Cavalry band in his spare time.

Dozen Bands to Be at 802 Ball

New York — Probably a dozen big name orks will take part in the fourth annual Medical Ball benefit, sponsored by AFM Local 802 here, at Manhattan Center Nov. 19.

Many bands who are on jobs in the city will have a part in the festivities. Proceeds go to the fund which the Local keeps to care for ailing members. Martin Block, WNEW radio spieler, will emcee the program, which will be aired over the station in place of the "Milkman's Matinee."

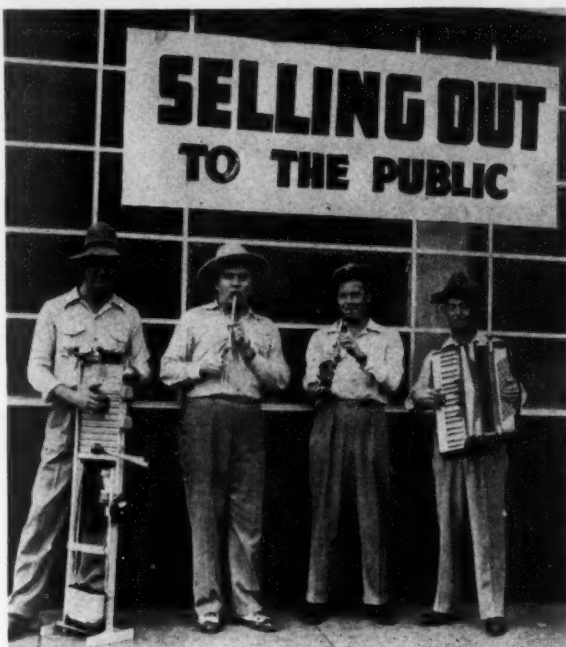


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Strictly a Sellout are these four guys, who jump solid despite the jazzy instrumentation shown here. For the first time in its history, Duluth, Minn.'s Rainbow Room of the Lenox Hotel (disporting the screwball sign behind the boys) is turning the customers away, thanks to Jack LaBelle's smart managing, which includes hiring this band, headed by trumpeter Nate Wexler (second from left, on slide whistle). Drummer Bob Burns is shown thimbling the washboard, Harry Hines is on clarinet and pianist Ken Kolwinski is manning the squeezebox. And they kick. Pic courtesy Don Lang.

From Failure To "King" . . .

(From Page 18)

touch began to show, Glenn says he could feel the band starting to click, for the first time.

Clarinet on Top of Saxes

Then later, at Glen Island, with his personnel finally pretty well set, Miller realized he was on his way. Those five saxes were attracting a lot of attention. Miller's scheme of playing the lead clarinet (Willie Schwartz) on top of two tenors and two altos was becoming an identifying measure — it meant Miller and only Miller, although in the last year several other name and semi-name outfits have tried to out-do Miller on his own device!

But unsuccessfully.

Just as Glenn predicted (not publicly, but to himself) the Glen Island date really sent the band to the top. A radio commercial followed. It pays him nearly \$5,000 a week. He asks and gets a \$1,500 guarantee with a percentage option on every one-nighter he plays. And the Hotel Pennsylvania will pay the band about \$3,000 a week when it opens there next month for the winter.

Two Reasons for Success

Glenn, after learning about musicians the hard way — which cost him a lot of money and even more heartaches — attributes his success as a leader to (1) the spirit within the band. Mostly kids, they owe much of their knowledge of dance music to Glenn. Each puts the band first. When a man isn't wholeheartedly, 100 per cent for the

band, no matter how terrific he is playing his instrument, he'll have to leave the band. Several former Miller men will testify to that. Number 2 in Miller's success attributes is Miller himself, who worked overtime, paid extra for a man to take his place and play with Ray Noble, so he could study to be the excellent arranger and all-around musician that he is today. Miller went through all sorts of hardships — hardships which other musicians dodged. And as a result, he became big while the others, who refused to study seriously, ended up as sidemen with no chances of ever becoming financially independent.

Miller's is a real American story. By pulling his own bootstraps he achieved what he set out to achieve. It wasn't luck. It was smart thinking and the will to amount to something which made Glenn Miller the most popular leader in the business. His story is a lesson to all young musicians.

Ira Takes the Vows

New York — The ranks of the racket's benedicts were joined a month ago by genial Ira Steiner, who married Ruth Rome here. Ira, of course, is known for his press agency on behalf of Benny Goodman, Woody Herman, Will Bradley and the Andrews sisters.

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'You Ain't Hodges,' Joe Louis tells the Duke of Ellington as Edward Kennedy messes with Johnny's soprano. Ellington and band are getting 12 airshots a week at the Sherman Hotel in Chicago, where Ray Rising snapped this shot.



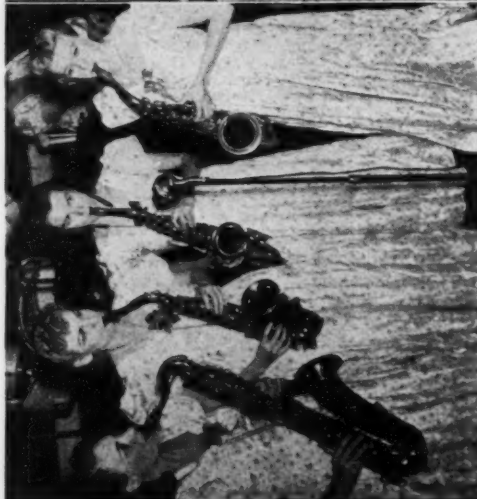
No Illusion at all, it's only Big Mike Vetranio, former wrestler, rubber-downer and health kick authority, showing off at Hotel New Yorker where Woody Herman's band is safely ensconced until mid-October. Vetranio is manager of the Herman herd and a poor guy to pick a fight with. Woody and his herd take to the road next month, playing Chicago's Oriental Theater the week of Nov. 11.



Plenty of Bull was mixed with Martha Raye's bull-fiddling last month in Chicago as Raymond Scott (center) and his bassist, bellied, jovial Chubby Jackson, met with La Raye between sets at the Sherman Panther Room. Martha currently is starring in the Jolson musical *Hold On to Your Hats* but every night, after the curtain, she finds time to sneak out and dig the better jazz in whatever city she's playing. Scott is now touring with his band after doing terrific at the Sherman. Photo by Ray Rising.



How to Get Kicks . . . Garson Kanin, now a noted motion pic director for RKO, broke into show business many years ago tooting a sax. He played panics in New York's Catskills for years until he hit his right groove in Hollywood. Kanin is shown doing what he likes to do most—jam by himself between takes. Kanin's name has been linked with Katherine Hepburn's in recent gossip columns.



Prettiest Sax Section in America is this one, a part of the Coquettes, all-girl crew. Jack Parrish snapped (left to right) Nadine Werning, Betty Beutel, Mildred Floyd and Rosalie Martin performing a nostalgic chorus on *Star-dust*. Jessie Bailey, who fronted the band, recently got married and left the stick-wielding job vacant.



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Katherine Hepburn's in recent gossip columns.

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